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# SELECTIONS

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# LATIN POETS

WITH BRIEF NOTES

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# SELECTIONS

FROM

# LATIN POETS

WITH BRIEF NOTES

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# PREFATORY NOTE

THIS book is prepared for the use of Freshmen in Harvard College by their instructors in Latin. The brief notes on the various selections, intended to help and stimulate the student in his private study, will be supplemented by general lectures and by the usual instruction of the class-room. The chapter on Logaoedic Verse and the notes to Ennius and Horace were written by Dr. M. H. MORGAN; the notes to Phaedrus, Martial, and Seneca, by Dr. A. A. HOWARD; to Ovid, by Dr. R. C. MANNING; and to Catullus and Tibullus, by Dr. M. W. MATHER.

CAMBRIDGE, October, 1897.

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## ABBREVIATIONS AND SIGNS USED IN THE NOTES.

A. & G. . . . . Allen and Greenough's *Latin Grammar.*
CRUTTWELL . . *History of Roman Literature.* By C. T. Cruttwell.
G. . . . . Gildersleeve's *Latin Grammar.*
HAYLEY . . . . . *Introduction to the Verse of Terence.* By H. W Hayley.
MACKAIL . . . . *Latin Literature.* By J. W. Mackail.
SELLAR, *E. P.* . . *Horace and the Elegiac Poets.* By W. Y. Sellar. 3d edition.
SELLAR, *P. R.* . *The Roman Poets of the Republic.* By W. Y. Sellar. 2d edition.
SMITH, *D. A.* . . Smith's *Dictionary of Greek and Roman Antiquities.* 3d edition.
* . . . . . An asterisk signifies that a passage so marked is *required* to be read by the student. When two or more passages are preceded by a brace, the student may choose between them.

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# ENNIUS.

## ANNALS.

### 1. *Ilia's Dream.*

Excita cum tremulis anus attulit artubus lumen,
talia tum memorat lacrumans, exterrita somno:
" Eurydica prognata, pater quam noster amavit,
vires vitaque corpus meum nunc deserit omne.
Nam me visus homo pulcher per amoena salicta
et ripas raptare locosque novos. Ita sola
postilla, germana soror, errare videbar
tardaque vestigare et quaerere te neque posse
corde capessere: semita nulla pedem stabilibat.
Exim compellare pater me voce videtur
his verbis: 'o gnata, tibi sunt ante ferendae
aerumnae, post ex fluvio fortuna resistet'.
Haec ecfatus pater, germana, repente recessit
nec sese dedit in conspectum corde cupitus,
quamquam multa manus ad caeli caerula templa
tendebam lacrumans et blanda voce vocabam.
Vix aegro cum corde meo me somnus reliquit".

### 2. *Romulus and Remus taking the Auspices.*

Curantes magna cum cura tum cupientes
regni dant operam simul auspicio augurioque.
Hinc Remus auspicio se devovet atque secundam

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solus avem servat. At Romulus pulcher in alto
quaerit Aventino, spectat genus altivolantum.
Certabant, urbem Romam Remoramne vocarent.
Omnibus cura viris, uter esset induperator.
Exspectant veluti, consul cum mittere signum
volt, omnes avidi spectant ad carceris oras,
quam mox emittat pictis e faucibus currus:
sic exspectabat populus atque ora tenebat
rebus, utri magni victoria sit data regni.
Interea sol albus recessit in infera noctis.
Exin candida se radiis dedit icta foras lux;
et simul ex alto longe pulcherruma praepes
laeva volavit avis, simul aureus exoritur sol.
Cedunt de caelo ter quattuor corpora sancta
avium, praepetibus sese pulchrisque locis dant.
Conspicit inde sibi data Romulus esse propritim
auspicio regni stabilita scamna solumque.

3. *An Ambiguous Oracle.*

Aio te, Aeacida, Romanos vincere posse.

4. *Woodcutting,*

Incedunt arbusta per alta, securibus caedunt,
percellunt magnas quercus, exciditur ilex,
fraxinus frangitur atque abies consternitur alta,
pinus proceras pervortunt: omne sonabat
arbustum fremitu silvai frondosai.

5. *Pyrrhus to the Roman Envoys.*

Nec mi aurum posco nec mi pretium dederitis
non cauponantes bellum, sed belligerantes
ferro, non auro, vitam cernamus utrique!
Vosne velit an me regnare era quidve ferat Fors

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virtute experiamur. Et hoc simul accipe dictum:
quorum virtuti belli fortuna pepercit,
eorundem libertati me parcere certumst.
Dono, ducite, doque volentibus cum magnis dis.

6. *Janus Reopened.*

postquam Discordia taetra
Belli ferratos postes portasque refregit.

7. *Fabius Maximus.*

Unus homo nobis cunctando restituit rem.
Noenum rumores ponebat ante salutem.
Ergo postque magisque viri nunc gloria claret.

8. *Poor but Trusty.*

Ille vir haud magna cum re, sed plenus fidei.

9. *The Strength of Rome.*

Moribus antiquis res stat Romana virisque.

10. *The Tribune at Bay.*

Undique conveniunt velut imber tela tribuno:
configunt parmam, tinnit hastilibus umbo,
aerato sonitu galeae: sed nec pote quisquam
undique nitendo corpus discerpere ferro.
Semper adundantes hastas frangitque quatitque.
Totum sudor habet corpus multumque laborat,
nec respirandi fit copia: praepete ferro
Histri tela manu iacientes sollicitabant.

11. *The Young Warrior.*

Et tum sicut equos, qui de praesaepibus fartus
vincla suis magnis animis abrupit et inde

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fert sese campi per caerula laetaque prata
celso pectore, saepe iubam quassat simul altam,
spiritus ex anima calida spumas agit albas.

12. *The Veteran.*

Sicut fortis equos, spatio qui saepe supremo
vicit Olympia, nunc senio confectus quiescit.

## EPIGRAMS.

13. *On a Likeness of Ennius.*

Aspicite, o cives, senis Enni imaginis formam:
hic vestrum panxit maxima facta patrum.

14. *The Poet's Wish.*

Nemo me dacrumis decoret nec funera fletu
faxit. Cur? Volito vivos per ora virum.

15. *Epitaph of Scipio Africanus.*

Hic est ille situs, cui nemo civis neque hostis
quivit pro factis reddere opis pretium.

## SELECTIONS IN TROCHAIC VERSE.

16. *Ne t'attends qu'à toi seul.*

Hóc erit tibi árgumentum sémper in promptú situm,
néquid expectés amicos, quód tute agere póssies.

17. *A Noble Father.*

Égo cum genui, túm morituros scívi et ei re sústuli.
Praéterea ad Troiám cum misi ob défendendam Graéciam,
scíbam me in mortíferum bellum, nón in epulas míttere.

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18. *Epicurean Doctrine.*

Égo deum genus ésse semper díxi et dicam caélitum,
séd eos non curáre opinor, quíd agat humanúm genus;
nám si curent, béne bonis sit, mále malis; quod núnc abest.

19. *Charlatans.*

Séd superstitiósi vates ínpudentesque árioli,
aút inertes aút insani aut quíbus egestas ímperat,
quí sibi semitám non sapiunt, álteri monstránt viam:
quíbus divitias póllicentur, áb eis drachumam ipsí petunt.

## CATULLUS.

1. *A Dedicatory Poem.*

Quoi dono lepidum novom libellum
arido modo pumice expolitum?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas,
iam tum cum ausus es unus Italorum
omne aevom tribus explicare chartis
doctis, Iuppiter, et laboriosis.
Quare habe tibi quidquid hoc libelli,
qualecumque, quod, o patrona virgo,
plus uno maneat perenne saeclo.

CARMEN 1.

2. *Lesbia's Sparrow.*

Passer, deliciae meae puellae,
quicum ludere, quem in sinu tenere,

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quoi primum digitum dare adpetenti
et acris solet incitare morsus,
cum desiderio meo nitenti
carum nescio quid lubet iocari
ut solaciolum sui doloris,
credo, ut tum gravis acquiescat ardor:
tecum ludere sicut ipsa possem
et tristis animi levare curas!

CARMEN 2.

### 3. *The Dead Sparrow.*

Lugete, o Veneres Cupidinesque,
et quantumst hominum venustiorum.
Passer mortuos est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat:
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem
nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat.
Qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam.
At vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
tam bellum mihi passerem abstulistis.
O factum male! io miselle passer!
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

CARMEN 3.

### 4. *The Yacht.*

Phasellus ille, quem videtis, hospites,
ait fuisse navium celerrimus,

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neque ullius natantis impetum trabis
nequisse praeter ire, sive palmulis
opus foret volare sive linteo.
Et hoc negat minacis Hadriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam
Propontida trucemve Ponticum sinum,
ubi iste post phasellus antea fuit
comata silva: nam Cytorio in iugo
loquente saepe sibilum edidit coma.
Amastri Pontica et Cytore buxifer,
tibi haec fuisse et esse cognitissima
ait phasellus: ultima ex origine
tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in aequore,
et inde tot per impotentia freta
erum tulisse, laeva sive dextera
vocaret aura, sive utrumque Iuppiter
simul secundus incidisset in pedem;
neque ulla vota litoralibus deis
sibi esse facta, cum veniret a marei
novissimo hunc ad usque limpidum lacum.
Sed haec prius fuere: nunc recondita
senet quiete seque dedicat tibi,
gemelle Castor et gemelle Castoris.

CARMEN 4.

## 5. *The Lovers.*

Vivamus, mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis.
Soles occidere et redire possunt:
nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.

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Da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
Dein, cum milia multa fecerimus,
conturbabimus illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

CARMEN 5.

## 6. *Countless Kisses.*

Quaeris, quot mihi basiationes
tuae, Lesbia, sint satis superque.
Quam magnus numerus Libyssae harenae
lasarpiciferis iacet Cyrenis,
oraclum Iovis inter aestuosi
et Batti veteris sacrum sepulcrum,
aut quam sidera multa, cum tacet nox,
furtivos hominum vident amores,
tam te basia multa basiare
vesano satis et super Catullost,
quae nec pernumerare curiosi
possint nec mala fascinare lingua.

CARMEN 7.

## 7. *Fie, Fond Lover!*

Miser Catulle, desinas ineptire,
et quod vides perisse perditum ducas.
Fulsere quondam candidi tibi soles,
cum ventitabas quo puella ducebat
amata nobis quantum amabitur nulla.
Ibi illa multa tum iocosa fiebant,
quae tu volebas nec puella nolebat.
Fulsere vere candidi tibi soles.
Nunc iam illa non volt: tu quoque, impotens, noli

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nec quae fugit sectare, nec miser vive,
sed obstinata mente perfer, obdura.
Vale, puella, iam Catullus obdurat,
nec te requiret nec rogabit invitam:
at tu dolebis, cum rogaberis nulla.
Scelesta, vae te! quae tibi manet vita!
quis nunc te adibit? quoi videberis bella?
quem nunc amabis? quoius esse diceris?
quem basiabis? quoi labella mordebis?
At tu, Catulle, destinatus obdura.

CARMEN 8.

## 8. *Welcome Home!*

Verani, omnibus e meis amicis
antistans mihi milibus trecentis,
venistine domum ad tuos penates
fratresque unanimos anumque matrem?
Venisti. O mihi nuntii beati!
Visam te incolumem audiamque Hiberum
narrantem loca, facta, nationes,
ut mos est tuos, adplicansque collum
iucundum os oculosque saviabor.
O quantumst hominum beatiorum,
quid me laetius est beatiusve?

CARMEN 9.

## 9. *The Thief.*

Marrucine Asini, manu sinistra
non belle uteris in ioco atque vino:
tollis lintea neglegentiorum.
Hoc salsum esse putas? Fugit te, inepte:
quamvis sordida res et invenustast.
Non credis mihi? Crede Pollioni
fratri, qui tua furta vel talento

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mutari velit: est enim leporum
disertus puer ac facetiarum.
Quare aut hendecasyllabos trecentos
expecta aut mihi linteum remitte,
quod me non movet aestimatione,
verumst mnemosynum mei sodalis.
Nam sudaria Saetaba ex Hibereis
miserunt mihi muneri Fabullus
et Veranius: haec amem necessest
ut Veraniolum meum et Fabullum.

CARMEN 12.

## 10. *An Invitation to Dinner.*

Cenabis bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et sale et omnibus cachinnis.
Haec si, inquam, attuleris, venuste noster,
cenabis bene: nam tui Catulli
plenus sacculus est aranearum.
Sed contra accipies meros amores
seu quid suavius elegantiusvest:
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

CARMEN 13.

## 11. *A Christmas Present.*

Nei te plus oculis meis amarem,
iucundissime Calve, munere isto
odissem te odio Vatiniano:
nam quid feci ego quidve sum locutus,

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cur me tot male perderes poetis ?
Isti di mala multa dent clienti,
qui tantum tibi misit impiorum.
Quod si, ut suspicor, hoc novom ac repertum
munus dat tibi Sulla litterator,
non est mi male, sed bene ac beate,
quod non dispereunt tui labores.
Di magni, horribilem et sacrum libellum
quem tu scilicet ad tuom Catullum
misti, continuo ut die periret,
Saturnalibus, optimo dierum !
Non non hoc tibi, salse, sic abibit :
nam, si luxerit, ad librariorum
curram scrinia, Caesios, Aquinos,
Suffenum, omnia colligam venena,
ac te his suppliciis remunerabor.
Vos hinc interea valete, abite
illuc, unde malum pedem attulistis,
saecli incommoda, pessimi poetae.

CARMEN 14.

## 12. *A Conceited Poet.*

Suffenus iste, Vare, quem probe nosti,
homost venustus et dicax et urbanus,
idemque longe plurimos facit versus.
Puto esse ego illi milia aut decem aut plura
perscripta, nec sic ut fit in palimpsesto
relata : chartae regiae, novi libri,
novi umbilici, lora, rubra membrana,
derecta plumbo et pumice omnia aequata.
Haec cum legas tu, bellus ille et urbanus
Suffenus unus caprimulgus aut fossor
rursus videtur : tantum abhorret ac mutat.
Hoc quid putemus esse ? Qui modo scurra

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aut si quid hac re tritius videbatur,
idem infacetost infacetior rure,
simul poemata attigit, neque idem umquam
aequest beatus ac poema cum scribit:
tam gaudet in se tamque se ipse miratur.
Nimirum idem omnes fallimur, nequest quisquam,
quem non in aliqua re videre Suffenum
possis. Suos quoique attributus est error:
sed non videmus, manticae quod in tergost.

CARMEN 22.

## 13. *The Mortgaged Villa.*

Furi, villula nostra non ad Austri
flatus oppositast neque ad Favoni
nec saevi Boreae aut Apeliotae,
verum ad milia quindecim et ducentos.
O ventum horribilem atque pestilentem!

CARMEN 26.

## 14. *At Home Again!*

Paene insularum, Sirmio, insularumque
ocelle, quascumque in liquentibus stagnis
marique vasto fert uterque Neptunus,
quam te libenter quamque laetus inviso,
vix mi ipse credens Thyniam atque Bithynos
liquisse campos et videre te in tuto!
O quid solutis est beatius curis,
cum mens onus reponit, ac peregrino
labore fessi venimus larem ad nostrum
desideratoque acquiescimus lecto?
Hoc est, quod unumst pro laboribus tantis.
Salve, o venusta Sirmio, atque ero gaude:
gaudete vosque, o Lydiae lacus undae:
ridete, quidquid est domi cachinnorum.

CARMEN 31.

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## 15. *The Invalid.*

Malest, Cornifici, tuo Catullo,
malest, me hercule, ei et laboriose,
et magis magis in dies et horas.
Quem tu, quod minimum facillimumquest,
qua solatus es adlocutione ?
Irascor tibi. Sic meos amores ?
Paulum quid lubet adlocutionis,
maestius lacrimis Simónideis.

CARMEN 38.

## 16. *A Chilling Speech.*

O funde noster seu Sabine seu Tiburs,
(nam te esse Tiburtem autumant, quibus non est
cordi Catullum laedere: at quibus cordist,
quovis Sabinum pignore esse contendunt)
sed seu Sabine sive verius Tiburs,
fui libenter in tua suburbana
villa malamque pectore expuli tussim,
non immerenti quam mihi meus venter,
dum sumptuosas adpeto, dedit, cenas.
Nam, Sestianus dum volo esse conviva,
orationem in Antium petitorem
plenam veneni et pestilentiae legi.
Hic me gravido frigida et frequens tussis
quassavit usque dum in tuom sinum fugi
et me recuravi otioque et urtica.
Quare refectus maximas tibi grates
ago, meum quod non es ulta peccatum.
Nec deprecor iam, si nefaria scripta
Sesti recepso, quin gravidinem et tussim
non mi, sed ipsi Sestio ferat frigus,
qui tunc vocat me, cum malum librum legi.

CARMEN 44.

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## 17. *Septumius and Acme.*

Acmen Septumius suos amores
tenens in gremio 'Mea' inquit 'Acme,
ni te perdite amo atque amare porro
omnes sum adsidue paratus annos
quantum qui pote plurimum perire,
solus in Libya Indiaque tosta
caesio veniam obvius leoni.'
Hoc ut dixit, Amor, sinistra ut ante,
dextra sternuit adprobationem.
At Acme leviter caput reflectens
et dulcis pueri ebrios ocellos
illo purpureo ore saviata
'Sic' inquit 'mea vita, Septumille,
huic uni domino usque serviamus,
ut multo mihi maior acriorque
ignis mollibus ardet in medullis.'
Hoc ut dixit, Amor, sinistra ut ante,
dextra sternuit adprobationem.
Nunc ab auspicio bono profecti
mutuis animis amant amantur.
Unam Septumius misellus Acmen
mavolt quam Syrias Britanniasque:
uno in Septumio fidelis Acme
facit delicias libidinesque.
Quis ullos homines beatiores
vidit, quis Venerem auspicatiorem?

CARMEN 45.

## 18. *Longing for Home.*

Iam ver egelidos refert tepores,
iam caeli furor aequinoctialis
iucundis Zephyri silescit aureis.

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Linquantur Phrygii, Catulle, campi
Nicaeaeque ager uber aestuosae :
ad claras Asiae volemus urbes.
Iam mens praetrepidans avet vagari,
iam laeti studio pedes vigescunt.
O dulces comitum valete coetus,
longe quos simul a domo profectos
diversae variae viae reportant.

CARMEN 46.

## 19. *To Cicero.*

Disertissime Romuli nepotum,
quot sunt quotque fuere, Marce Tulli,
quotque post aliis erunt in annis,
gratias tibi maximas Catullus
agit pessimus omnium poeta,
tanto pessimus omnium poeta
quanto tu optimus omnium patronus.

CARMEN 49.

## 20. *To Licinius Calvus.*

Hesterno, Licini, die otiosi
multum lusimus in meis tabellis,
ut convenerat esse delicatos.
Scribens versiculos uterque nostrum
ludebat numero modo hoc modo illoc,
reddens mutua per iocum atque vinum.
Atque illinc abii tuo lepore
incensus, Licini, facetiisque,
ut nec me miserum cibus iuvaret,
nec somnus tegeret quiete ocellos,
sed toto indomitus furore lecto
versarer cupiens videre lucem,
ut tecum loquerer, simulque ut essem.

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At defessa labore membra postquam
semimortua lectulo iacebant,
hoc, iucunde, tibi poema feci,
ex quo perspiceres meum dolorem.
Nunc audax cave sis, precesque nostras,
oramus, cave despuas, ocelle,
ne poenas Nemesis reposcat a te.
Est vemens dea: laedere hanc caveto.

CARMEN 50.

## 21. *To Lesbia.*

Ille mi par esse deo videtur,
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi

. . . . .

Lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte.

CARMEN 51.

## 22. *An Eloquent Orator.*

Risi nescio quem modo e corona,
qui, cum mirifice Vatiniana
meus crimina Calvos explicasset,
admirans ait haec manusque tollens,
'Di magni, salaputium disertum!'

CARMEN 53.

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### 23. *Woman's Vows.*

Nulli se dicit mulier mea nubere malle
quam mihi, non si se Iuppiter ipse petat.
Dicit: sed mulier cupido quod dicit amanti,
in vento et rapida scribere oportet aqua.

CARMEN 70.

### 24. *Affectation in the Use of h.*

Chommoda dicebat, si quando commoda vellet
dicere, et insidias Arrius hinsidias,
et tum mirifice sperabat se esse locutum,
cum quantum poterat dixerat hinsidias.
Credo, sic mater, sic liber avonculus eius,
sic maternus avos dixerat atque avia.
Hoc misso in Syriam requierant omnibus aures:
audibant eadem haec leniter et leviter,
nec sibi postilla metuebant talia verba,
cum subito adfertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
iam non Ionios esse, sed Hionios.

CARMEN 84.

### 25. *True Beauty.*

Quintia formosast multis, mihi candida, longa,
rectast. Haec ego sic singula confiteor,
totum illud formosa nego: nam nulla venustas,
nulla in tam magnost corpore mica salis.
Lesbia formosast, quae cum pulcherrima totast,
tum omnibus una omnes surripuit Veneres.

CARMEN 86.

### 26. *Catullus at his Brother's Grave.*

Multas per gentes et multa per aequora vectus
advenio has miseras, frater, ad inferias,



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ut te postremo donarem munere mortis
et mutam nequiquam adloquerer cinerem,
quandoquidem fortuna mihi tete abstulit ipsum,
heu miser indigne frater adempte mihi.
Nunc tamen interea haec prisco quae more parentum
tradita sunt tristes munera ad inferias,
accipe fraterno multum manantia fletu,
atque in perpetuom, frater, ave atque vale.

CARMEN 101.

## TIBULLUS.

*Reveries of a Poet.*

Ibitis Aegaeas sine me, Messalla, per undas,
o utinam memores ipse cohorsque mei:
me tenet ignotis aegrum Phaeacia terris:
abstineas avidas, Mors precor atra, manus.
Abstineas, Mors atra, precor: non hic mihi mater
quae legat in maestos ossa perusta sinus,
non soror, Assyrios cineri quae dedat odores
et fleat effusis ante sepulcra comis,
Delia non usquam; quae me quam mitteret urbe,
dicitur ante omnes consuluisse deos.
Illa sacras pueri sortes ter sustulit: illi
rettulit e trinis omina certa puer.
Cuncta dabant reditus: tamen est deterrita numquam,
quin fleret nostras respueretque vias.
Ipse ego solator, cum iam mandata dedissem,
quaerebam tardas anxius usque moras.
Aut ego sum causatus aves aut omina dira,

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Saturnive sacram me tenuisse diem.
O quotiens ingressus iter mihi tristia dixi
offensum in porta signa dedisse pedem!
Audeat invito ne quis discedere Amore,
aut sciat egressum se prohibente deo.
Quid tua nunc Isis mihi, Delia, quid mihi prosunt
illa tua totiens aera repulsa manu,
quidve, pie dum sacra colis, pureque lavari
te (memini) et puro secubuisse toro?
Nunc, dea, nunc succurre mihi (nam posse mederi
picta docet templis multa tabella tuis),
ut mea votivas persolvens Delia voces
ante sacras lino tecta fores sedeat
bisque die resoluta comas tibi dicere laudes
insignis turba debeat in Pharia.
At mihi contingat patrios celebrare penates
reddereque antiquo menstrua tura lari.
Quam bene Saturno vivebant rege, priusquam
tellus in longas est patefacta vias!
Nondum caeruleas pinus contempserat undas,
effusum ventis praebueratque sinum,
nec vagus ignotis repetens compendia terris
presserat externa navita merce ratem.
Illo non validus subiit iuga tempore taurus,
non domito frenos ore momordit equus,
non domus ulla fores habuit, non fixus in agris,
qui regeret certis finibus arva, lapis.
Ipsae mella dabant quercus, ultroque ferebant
obvia securis ubera lactis oves.
Non acies, non ira fuit, non bella, nec ensem
immiti saevus duxerat arte faber.
Nunc Iove sub domino caedes et vulnera semper,
nunc mare, nunc leti mille repente viae.
Parce, pater. Timidum non me periuria terrent,

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non dicta in sanctos impia verba deos.
Quod si fatales iam nunc explevimus annos,
fac lapis inscriptis stet super ossa notis:
'Hic iacet immiti consumptus morte Tibullus,
Messallam terra dum sequiturque mari.'
Sed me, quod facilis tenero sum semper Amori,
ipsa Venus campos ducet in Elysios.
Hic choreae cantusque vigent, passimque vagantes
dulce sonant tenui gutture carmen aves,
fert casiam non culta seges, totosque per agros
floret odoratis terra benigna rosis:
at iuvenum series teneris immixta puellis
ludit, et adsidue proelia miscet Amor.
Illic est, cuicumque rapax mors venit amanti,
et gerit insigni myrtea serta coma.
At scelerata iacet sedes in nocte profunda
abdita, quam circum flumina nigra sonant:
Tisiphoneque impexa feros pro crinibus angues
saevit, et huc illuc impia turba fugit:
tunc niger in porta serpentum Cerberus ore
stridet et aeratas excubat ante fores.
Illic Iunonem temptare Ixionis ausi
versantur celeri noxia membra rota,
porrectusque novem Tityos per iugera terrae
adsiduas atro viscere pascit aves.
Tantalus est illic, et circum stagna: sed acrem
iam iam poturi deserit unda sitim:
et Danai proles, Veneris quod numina laesit,
in cava Lethaeas dolia portat aquas.
Illic sit, quicumque meos violavit amores,
optavit lentas et mihi militias.
At tu casta precor maneas, sanctique pudoris
adsideat custos sedula semper anus.
Haec tibi fabellas referat positaque lucerna

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deducat plena stamina longa colu,
at circa gravibus pensis adfixa puella
paulatim somno fessa remittat opus.
Tum veniam subito, nec quisquam nuntiet ante,
sed videar caelo missus adesse tibi.
Tunc mihi, qualis eris, longos turbata capillos,
obvia nudato, Delia, curre pede.
Hoc precor, hunc illum nobis Aurora nitentem
Luciferum roseis candida portet equis.

CARMEN I. 3.

# HORACE.

## SELECTIONS FROM THE ODES.

### 1. *Prologue to the Odes.*

Maecenas atavis edite regibus,
o et praesidium et dulce decus meum:
sunt quos curriculo pulverem Olympicum
collegisse iuvat, metaque fervidis
evitata rotis palmaque nobilis
terrarum dominos evehit ad deos;
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo
quicquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
agros Attalicis condicionibus
numquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare;

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luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui : mox reficit ratis
quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
Multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
detestata. Manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretis Marsus aper plagas.
Me doctarum hederae praemia frontium
dis miscent superis ; me gelidum nemus
Nympharumque leves cum Satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
sublimi feriam sidera vertice.

Odes I. 1.

## 2. *To a Coquette.*

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro ?
Cui flavam religas comam,

simplex munditiis ? Heu quotiens fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,

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qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem
sperat, nescius aurae
fallacis. Miseri, quibus

intemptata nites: me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.

Odes I. 5.

### 3. *Winter.*

Vides ut alta stet nive candidum
Soracte nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto.

Dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

Permitte divis cetera; qui simul
stravere ventos aequore fervido
deproeliantis, nec cupressi
nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere, et
quem fors dierum cumque dabit, lucro
adpone, nec dulcis amores
sperne puer neque tu choreas,

donec virenti canities abest
morosa. Nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,

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nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.

ODES I. 9.

### 4. *The Ship of State.*

O navis, referent in mare te novi
fluctus! O quid agis? Fortiter occupa
portum! Nonne vides ut
nudum remigio latus

et malus celeri saucius Africo
antemnaeque gemant ac sine funibus
vix durare carinae
possint imperiosius

aequor? Non tibi sunt integra lintea,
non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
silvae filia nobilis,

iactes et genus et nomen inutile,
nil pictis timidus navita puppibus
fidit. Tu nisi ventis
debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentis
vites aequora Cycladas.

ODES I. 14.

### 5. *Integer Vitae.*

Integer vitae scelerisque purus
non eget Mauris iaculis neque arcu

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nec venenatis gravida sagittis,
Fusce, pharetra,

sive per Syrtis iter aestuosas
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.

Namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem,

quale portentum neque militaris
Daunias latis alit aesculetis
nec Iubae tellus generat, leonum
arida nutrix.

Pone me, pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget;

pone sub curru nimium propinqui
solis, in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.

ODES I. 22.

## 6. *A Funeral Elegy.*

Quis desiderio sit pudor aut modus
tam cari capitis? Praecipe lugubris
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.

Ergo Quintilium perpetuus sopor
urget? Cui Pudor et Iustitiae soror,

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incorrupta Fides, nudaque Veritas
quando ullum inveniet parem ?

Multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Vergili ;
tu frustra pius heu non ita creditum
poscis Quintilium deos.

Quid si Threicio blandius Orpheo
auditam moderere arboribus fidem ?
Num vanae redeat sanguis imagini,
quam virga semel horrida,

non lenis precibus fata recludere,
nigro compulerit Mercurius gregi ?
Durum : sed levius fit patientia
quicquid corrigere est nefas.

Odes I. 24.

### 7. *To Venus.*

O Venus regina Cnidi Paphique,
sperne dilectam Cypron et vocantis
ture te multo Glycerae decoram
transfer in aedem.

Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
et parum comis sine te Iuventas
Mercuriusque.

Odes I. 30.

### 8. *To his Lyre.*

Poscimur. Si quid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et pluris, age dic Latinum,
barbite, carmen,

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Lesbio primum modulate civi,
qui ferox bello tamen inter arma,
sive iactatam religarat udo
litore navem,

Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

O decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cumque salve
rite vocanti!

ODES I. 32.

9. *To his Cupbearer.*

Persicos odi, puer, apparatus,
displicent nexae philyra coronae;
mitte sectari, rosa quo locorum
sera moretur.

Simplici myrto nihil adlabores
sedulus curo: neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.

ODES I. 38.

10. *The Golden Mean.*

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

Auream quisquis mediocritatem
diligit, tutus caret obsoleti

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sordibus tecti, caret invidenda
sobrius aula.

Saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres feriuntque summos
fulgura montis.

Sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. Informis hiemes reducit
Iuppiter, idem

submovet. Non, si male nunc, et olim
sic erit: quondam cithara tacentem
suscitat musam neque semper arcum
tendit Apollo.

Rebus angustis animosus atque
fortis appare; sapienter idem
contrahes vento nimium secundo
turgida vela.

ODES II. 10.

## 11. *Death.*

Eheu fugaces, Postume, Postume,
labuntur anni nec pietas moram
rugis et instanti senectae
adferet indomitaeque morti;

non, si trecenis, quotquot eunt dies,
amice, places inlacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi

compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,

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enaviganda, sive reges
sive inopes erimus coloni.

Frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus Austrum.

Visendus ater flumine languido
Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.

Linquenda tellus et domus et placens
uxor, neque harum quas colis arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.

Absumet heres Caecuba dignior
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.

ODES II. 14.

## 12. *Peace.*

Otium divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;

otium bello furiosa Thrace,
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.

Non enim gazae neque consularis
submovet lictor miseros tumultus

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mentis et curas laqueata circum
tecta volantis.

Vivitur parvo bene cui paternum
splendet in mensa tenui salinum
nec levis somnos timor aut cupido
sordidus aufert.

Quid brevi fortes iaculamur aevo
multa? Quid terras alio calentis
sole mutamus? Patriae quis exul
se quoque fugit?

Scandit aeratas vitiosa navis
Cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior Euro.

Laetus in praesens animus quod ultra est
oderit curare, et amara lento
temperet risu: nihil est ab omni
parte beatum.

Abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan tibi quod negarit
porriget hora.

Te greges centum Siculaeque circum
mugiunt vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro
murice tinctae

vestiunt lanae; mihi parva rura et
spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
spernere volgus.



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## 13. *Virtus et Fides Romana.*

Angustam amice pauperiem pati
robustus acri militia puer
condiscat, et Parthos ferocis
vexet eques metuendus hasta,

vitamque sub divo et trepidis agat
in rebus; illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo

suspiret, eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
mors et fugacem persequitur virum
nec parcit imbellis iuventae
poplitibus timidove tergo.

Virtus repulsae nescia sordidae
intaminatis fulget honoribus,
nec sumit aut ponit securis
arbitrio popularis aurae.

Virtus recludens immeritis mori
caelum negata temptat iter via,
coetusque volgaris et udam
spernit humum fugiente penna.

Est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
volgarit arcanae, sub isdem
sit trabibus fragilemque mecum

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solvat phaselon; saepe Diespiter
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena claudo.

ODES III. 2.

14. *The Just Man.*

Iustum et tenacem propositi virum
non civium ardor prava iubentium,
non voltus instantis tyranni
mente quatit solida, neque Auster,

dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis:
si fractus inlabatur orbis,
impavidum ferient ruinae.

ODES III. 3, 1–8.

15. *Amantium irae amoris integratio est.*

Donec gratus eram tibi
nec quisquam potior bracchia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.
Donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis,
Romana vigui clarior Ilia.
Me nunc Thressa Chloe regit,
dulcis docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animae fata superstiti.
Me torret face mutua
Thurini Calais filius Ornyti,
pro quo bis patiar mori,
si parcent puero fata superstiti.

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Quid si prisca redit Venus,
diductosque iugo cogit aeneo,
si flava excutitur Chloe,
reiectaeque patet ianua Lydiae ?
Quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens.

ODES III. 9.

16. *The Bandusian Spring.*

O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
primis et venerem et proelia destinat ;
frustra : nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.

Te flagrantis atrox hora Caniculae
nescit tangere, tu frigus amabile
fessis vomere tauris
praebes et pecori vago.

Fies nobilium tu quoque fontium,
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.

ODES III. 13.

17. *Contentement passe Richesse.*

Inclusam Danaen turris aenea
robustaeque fores et vigilum canum
tristes excubiae munierant satis
nocturnis ab adulteris,



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si non Acrisium, virginis abditae
custodem pavidum, Iuppiter et Venus
risissent: fore enim tutum iter et patens
converso in pretium deo.

Aurum per medios ire satellites
et perrumpere amat saxa potentius
ictu fulmineo; concidit auguris
Argivi domus, ob lucrum

demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
saevos inlaqueant duces.

Crescentem sequitur cura pecuniam
maiorumque fames: iure perhorrui
late conspicuum tollere verticem,
Maecenas, equitum decus.

Quanto quisque sibi plura negaverit,
ab dis plura feret: nil cupientium
nudus castra peto et transfuga divitum
partis linquere gestio,

contemptae dominus splendidior rei,
quam si quicquid arat impiger Apulus
occultare meis dicerer horreis,
magnas inter opes inops.

Purae rivus aquae silvaque iugerum
paucorum et segetis certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beatior.

Quamquam nec Calábrae mella ferunt apes,
nec Laestrygonia Bacchus in amphora

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languescit mihi, nec pinguia Gallicis
crescunt vellera pascuis,

importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
vectigalia porrigam,

quam si Mygdoniis regnum Alyattei
campis continuem. Multa petentibus
desunt multa; bene est, cui deus obtulit
parca quod satis est manu.

ODES III. 16.

## 18. *Pure Religion.*

Caelo supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et horna
fruge Lares avidaque porca,

nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
robiginem aut dulces alumni
pomifero grave tempus anno.

Nam quae nivali pascitur Algido
devota quercus inter et ilices
aut crescit Albanis in herbis
victima pontificum securis

cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.

Immunis aram si tetigit manus,
non sumptuosa blandior hostia,

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mollivit aversos Penatis
farre pio et saliente mica.

ODES III. 23.

## 19. *To his Muse.*

Quem tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
curru ducet Achaico
victorem, neque res bellica Deliis
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio;
sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae, principis urbium,
dignatur suboles inter amabilis
vatum ponere me choros,
et iam dente minus mordeor invido.
O testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
quod monstror digito praetereuntium
Romanae fidicen lyrae:
quod spiro et placeo, si placeo, tuum est.

ODES IV. 3.

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# OVID.

## METAMORPHOSES.

### 1. *The Palace of the Sun.*

Regia Solis erat sublimibus alta columnis,
clara micante auro flammasque imitante pyropo,
cuius ebur nitidum fastigia summa tegebat,
argenti bifores radiabant lumine valvae.
Materiam superabat opus: nam Mulciber illic
aequora caelarat medias cingentia terras
terrarumque orbem caelumque, quod imminet orbi.
Caeruleos habet unda deos, Tritona canorum
Proteaque ambiguum balaenarumque prementem
Aegaeona suis immania terga lacertis
Doridaque et natas, quarum pars nare videntur,
pars in mole sedens virides siccare capillos,
pisce vehi quaedam; facies non omnibus una,
non diversa tamen: qualem decet esse sororum.
Terra viros urbesque gerit silvasque ferasque
fluminaque et nymphas et cetera numina ruris.
Haec super imposita est caeli fulgentis imago
signaque sex foribus dextris totidemque sinistris.
Quo simul adclivo Clymeneïa limite proles
venit et intravit dubitati tecta parentis,
protinus ad patrios sua fert vestigia vultus
consistitque procul: neque enim propiora ferebat
lumina. Purpurea velatus veste sedebat
in solio Phoebus claris lucente smaragdis.
A dextra laevaque Dies et Mensis et Annus
Saeculaque et positae spatiis aequalibus Horae

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Verque novum stabat cinctum florente corona,
stabat nuda Aestas et spicea serta gerebat,
stabat et Autumnus, calcatis sordidus uvis,
et glacialis Hiems, canos hirsuta capillos.

MET. II. 1–30.

## 2. *Narcissus and Echo.*

Adspicit hunc trepidos agitantem in retia cervos
vocalis nymphe, quae nec reticere loquenti,
nec prior ipsa loqui didicit, resonabilis Echo.
Corpus adhuc Echo, non vox erat, et tamen usum
garrula non alium, quam nunc habet, oris habebat,
reddere de multis ut verba novissima posset.
Fecerat hoc Iuno, quia, cum deprendere posset
cum Iove saepe suo nymphas in monte iacentes,
illa deam longo prudens sermone tenebat,
dum fugerent nymphae. Postquam Saturnia sensit,
'huius' ait 'linguae, qua sum delusa, potestas
parva tibi dabitur, vocisque brevissimus usus':
reque minas firmat: tamen haec in fine loquendi
ingeminat voces auditaque verba reportat.
Ergo ubi Narcissum per devia rura vagantem
vidit et incaluit, sequitur vestigia furtim,
quoque magis sequitur, flamma propiore calescit,
non aliter, quam cum summis circumlita taedis
admotas rapiunt vivacia sulphura flammas.
O quotiens voluit blandis accedere dictis
et molles adhibere preces: natura repugnat
nec sinit, incipiat. Sed, quod sinit, illa parata est
expectare sonos, ad quos sua verba remittat.
Forte puer, comitum seductus ab agmine fido,
dixerat 'ecquis adest?' et 'adest!' responderat Echo.
Hic stupet utque aciem partes dimittit in omnes,
voce 'veni!' magna clamat: vocat illa vocantem.

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Respicit et rursus nullo veniente 'quid' inquit
'me fugis?' et totidem, quot dixit, verba recepit.
Perstat et, alternae deceptus imagine vocis,
'huc coëamus!' ait: nullique libentius umquam
responsura sono 'coëamus!' rettulit Echo
et verbis favet ipsa suis egressaque silva
ibat, ut iniceret sperato bracchia collo.
Ille fugit fugiensque 'manus complexibus aufer:
ante' ait 'emoriar, quam sit tibi copia nostri.'
Rettulit illa nihil nisi 'sit tibi copia nostri.'
Spreta latet silvis pudibundaque frondibus ora
protegit et solis ex illo vivit in antris.
Sed tamen haeret amor crescitque dolore repulsae.
Extenuant vigiles corpus miserabile curae,
adducitque cutem macies, et in aëra sucus
corporis omnis abit. Vox tantum atque ossa supersunt.
Vox manet; ossa ferunt lapidis traxisse figuram.

MET. III. 356–399.

### 3. *The Doom of Pelias.*

Neve doli cessent, odium cum coniuge falsum
Phasias adsimulat Peliaeque ad limina supplex
confugit. Atque illam, quoniam gravis ipse senecta est,
excipiunt natae. Quas tempore callida parvo
Colchis amicitiae mendacis imagine cepit;
dumque refert inter meritorum maxima, demptos
Aesonis esse situs, atque hac in parte moratur,
spes est virginibus Pelia subiecta creatis
arte suum parili revirescere posse parentem.
Idque petunt pretiumque iubent sine fine pacisci.
Illa brevi spatio silet et dubitare videtur
suspenditque animos ficta gravitate rogantes.
Mox ubi pollicita est, 'quo sit fiducia maior
muneris huius,' ait 'qui vestras maximus aevo est

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dux gregis inter oves, agnus medicamine fiet.'
Protinus innumeris effetus laniger annis
attrahitur flexo circum cava tempora cornu.
Cuius ut Haemonio marcentia guttura cultro
fodit et exiguo maculavit sanguine ferrum,
membra simul pecudis validosque venefica sucos
mergit in aere cavo; minuunt en corporis artus
cornuaque exurunt nec non cum cornibus annos,
et tener auditur medio balatus aëno:
nec mora, balatum mirantibus exilit agnus
lascivitque fuga lactantiaque ubera quaerit.
Obstipuere satae Pelia: promissaque postquam
exhibuere fidem, tum vero impensius instant.
Ter iuga Phoebus equis in Hibero flumine mersis
dempserat, et quarta radiantia nocte micabant
sidera, cum rapido fallax Aeetias igni
imponit purum laticem et sine viribus herbas.
Iamque neci similis resoluto corpore regem
et cum rege suo custodes somnus habebat,
quem dederant cantus magicaeque potentia linguae:
intrarant iussae cum Colchide limina natae
ambierantque torum. 'Quid nunc dubitatis inertes?
stringite' ait 'gladios veteremque haurite cruorem,
ut repleam vacuas iuvenali sanguine venas.
In manibus vestris vita est aetasque parentis.
Si pietas ulla est, nec spes agitatis inanes,
officium praestate patri telisque senectam
exigite et saniem coniecto emittite ferro.'
His, ut quaeque pia est, hortatibus impia prima est
et, ne sit scelerata, facit scelus. Haud tamen ictus
ulla suos spectare potest, oculosque reflectunt
caecaque dant saevis aversae vulnera dextris.
Ille, cruore fluens, cubito tamen adlevat artus
semilacerque toro temptat consurgere et inter

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tot medius gladios pallentia bracchia tendens
'quid facitis, natae? quid vos in fata parentis
armat?' ait. Cecidere illis animique manusque.
Plura locuturo cum verbis guttura Colchis
abstulit et calidis laniatum mersit in undis.

MET. VII. 297–349.

### 4. *The Flight of Icarus.*

Daedalus interea Creten longumque perosus
exilium tactusque loci natalis amore
clausus erat pelago. 'Terras licet' inquit 'et undas
obstruat, at caelum certe patet: ibimus illac.
Omnia possideat, non possidet aëra Minos.'
Dixit, et ignotas animum dimittit in artes
naturamque novat. Nam ponit in ordine pennas,
a minima coeptas, longam breviore sequenti,
ut clivo crevisse putes. Sic rustica quondam
fistula disparibus paulatim surgit avenis.
Tum lino medias et ceris alligat imas,
atque ita conpositas parvo curvamine flectit,
ut veras imitetur aves. Puer Icarus una
stabat et, ignarus sua se tractare pericla,
ore renidenti modo, quas vaga moverat aura,
captabat plumas, flavam modo pollice ceram
mollibat lusuque suo mirabile patris
impediebat opus. Postquam manus ultima coeptis
imposita est, geminas opifex libravit in alas
ipse suum corpus motaque pependit in aura.
Instruit et natum 'medio' que 'ut limite curras,
Icare', ait 'moneo, ne, si demissior ibis,
unda gravet pennas, si celsior, ignis adurat.
Inter utrumque vola. Nec te spectare Booten
aut Helicen iubeo strictumque Orionis ensem:
me duce carpe viam.' Pariter praecepta volandi

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tradit et ignotas umeris accommodat alas.
Inter opus monitusque genae maduere seniles,
et patriae tremuere manus. Dedit oscula nato
non iterum repetenda suo, pennisque levatus
ante volat comitique timet, velut ales, ab alto
quae teneram prolem produxit in aëra nido,
hortaturque sequi damnosasque erudit artes
et movet ipse suas et nati respicit alas.
Hos aliquis, tremula dum captat harundine pisces,
aut pastor baculo stivave innixus arator
vidit et obstipuit, quique aethera carpere possent,
credidit esse deos. Et iam Iunonia laeva
parte Samos, fuerant Delosque Parosque relictae,
dextra Lebinthus erat fecundaque melle Calymne,
cum puer audaci coepit gaudere volatu
deseruitque ducem caelique cupidine tractus
altius egit iter. Rapidi vicinia solis
mollit odoratas, pennarum vincula, ceras.
Tabuerant cerae: nudos quatit ille lacertos
remigioque carens non ullas percipit auras;
oraque caerulea patrium clamantia nomen
excipiuntur aqua: quae nomen traxit ab illo.
At pater infelix, nec iam pater, 'Icare', dixit,
'Icare', dixit 'ubi es? qua te regione requiram?'
'Icare' dicebat: pennas adspexit in undis
devovitque suas artes corpusque sepulcro
condidit. Et tellus a nomine dicta sepulti.

MET. VIII. 183–235.

## 5. *Perdix.*

Hunc miseri tumulo ponentem corpora nati
garrula limoso prospexit ab elice perdix
et plausit pennis testataque gaudia cantu est:
unica tunc volucris nec visa prioribus annis,

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factaque nuper avis, longum tibi, Daedale, crimen.
Namque huic tradiderat, fatorum ignara, docendam
progeniem germana suam, natalibus actis
bis puerum senis, animi ad praecepta capacis.
Ille etiam medio spinas in pisce notatas
traxit in exemplum ferroque incidit acuto
perpetuos dentes et serrae repperit usum.
Primus et ex uno duo ferrea bracchia nodo
vinxit, ut aequali spatio distantibus illis
altera pars staret, pars altera duceret orbem.
Daedalus invidit sacraque ex arce Minervae
praecipitem misit, lapsum mentitus. At illum,
quae favet ingeniis, excepit Pallas avemque
reddidit et medio velavit in aëre pennis.
Sed vigor ingenii quondam velocis in alas
inque pedes abiit: nomen, quod et ante, remansit.
Non tamen haec alte volucris sua corpora tollit,
nec facit in ramis altoque cacumine nidos:
propter humum volitat ponitque in saepibus ova
antiquique memor metuit sublimia casus.

MET. VIII. 236–259.

## 6. *The Cave of Sleep.*

Est prope Cimmerios longo spelunca recessu,
mons cavus, ignavi domus et penetralia Somni:
quo numquam radiis oriens mediusve cadensve
Phoebus adire potest. Nebulae caligine mixtae
exhalantur humo dubiaeque crepuscula lucis.
Non vigil ales ibi cristati cantibus oris
evocat auroram, nec voce silentia rumpunt
sollicitive canes canibusve sagacior anser.
Non fera, non pecudes, non moti flamine rami
humanaeve sonum reddunt convicia linguae.
Muta quies habitat. Saxo tamen exit ab imo

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rivus aquae Lethes, per quem cum murmure labens
invitat somnos crepitantibus unda lapillis.
Ante fores antri fecunda papavera florent
innumeraeque herbae, quarum de lacte soporem
Nox legit et spargit per opacas umida terras.
Ianua nec verso stridores cardine reddit:
nulla domo tota, custos in limine nullus.
At medio torus est ebeno sublimis in antro,
plumeus, unicolor, pullo velamine tectus:
quo cubat ipse deus membris languore solutis.
Hunc circa passim varias imitantia formas
Somnia vana iacent totidem, quot messis aristas,
silva gerit frondes, eiectas litus harenas.

MET. XI. 592–615.

### 7. *The House of Fame.*

Orbe locus medio est inter terrasque fretumque
caelestesque plagas, triplicis confinia mundi,
unde quod est usquam, quamvis regionibus absit,
inspicitur, penetratque cavas vox omnis ad aures.
Fama tenet summaque domum sibi legit in arce,
innumerosque aditus ac mille foramina tectis
addidit et nullis inclusit limina portis.
Nocte dieque patet. Tota est ex aere sonanti,
tota fremit vocesque refert iteratque quod audit.
Nulla quies intus nullaque silentia parte.
Nec tamen est clamor, sed parvae murmura vocis,
qualia de pelagi, siquis procul audiat, undis
esse solent, qualemve sonum, cum Iuppiter atras
increpuit nubes, extrema tonitrua reddunt.
Atria turba tenet; veniunt, leve vulgus, euntque
mixtaque cum veris passim commenta vagantur
milia rumorum confusaque verba volutant.
E quibus hi vacuas implent sermonibus aures,

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hi narrata ferunt alio, mensuraque ficti
crescit, et auditis aliquid novus adicit auctor.
Illic Credulitas, illic temerarius Error
vanaque Laetitia est consternatique Timores
Seditioque repens dubioque auctore Susurri.
Ipsa, quid in caelo rerum pelagoque geratur
et tellure, videt totumque inquirit in orbem.

MET. XII. 39–63.

8. *The Apotheosis of Romulus and Hersilia.*

Occiderat Tatius, populisque aequata duobus,
Romule, iura dabas, posita cum casside Mavors
talibus adfatur divumque hominumque parentem:
'tempus adest, genitor, quoniam fundamine magno
res Romana valet nec praeside pendet ab uno,
praemia, quae promissa mihi dignoque nepoti,
solvere et ablatum terris imponere caelo.
Tu mihi concilio quondam praesente deorum
(nam memoro memorique animo pia verba notavi)
"unus erit, quem tu tolles in caerula caeli"
dixisti. Rata sit verborum summa tuorum.'
Adnuit omnipotens et nubibus aëra caecis
occuluit tonitruque et fulgure terruit orbem.
Quae sibi promissae sensit rata signa rapinae,
innixusque hastae pressos temone cruento
impavidus conscendit equos Gradivus et ictu
verberis increpuit, pronusque per aëra lapsus
constitit in summo nemorosi colle Palati
reddentemque suo iam regia iura Quiriti
abstulit Iliaden. Corpus mortale per auras
dilapsum tenues: sic lata plumbea funda
missa solet medio glans intabescere caelo.
Pulchra subit facies et pulvinaribus altis
dignior, est qualis trabeati forma Quirini.

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Flebat ut amissum coniunx, cum regia Iuno
Irin ad Hersiliam descendere limite curvo
imperat et vacuae sua sic mandata referre:
'o et de Latia, o et de gente Sabina
praecipuum, matrona, decus, dignissima tanti
ante fuisse viri, coniunx nunc esse Quirini,
siste tuos fletus et, si tibi cura videndi
coniugis est, duce me lucum pete, colle Quirini
qui viret et templum Romani regis obumbrat.'
Paret et in terram pictos delapsa per arcus
Hersiliam iussis compellat vocibus Iris.
Illa verecundo vix tollens lumina vultu
'o, dea, namque mihi nec, quae sis, dicere promptum est,
et liquet esse deam, duc, o duc' inquit 'et offer
coniugis ora mihi. Quae si modo posse videre
fata semel dederint, caelum accepisse videbor.'
Nec mora, Romuleos cum virgine Thaumantea
ingreditur colles. Ibi sidus ab aethere lapsum
decidit in terras; a cuius lumine flagrans
Hersilia aërias cum sidere cessit in auras.
Hanc manibus notis Romanae conditor urbis
excipit, et priscum pariter cum corpore nomen
mutat Horamque vocat, quae nunc dea iuncta Quirino est.

MET. XIV. 805–851.

9. *Epilogue.*

Iamque opus exegi, quod nec Iovis ira nec ignis
nec poterit ferrum nec edax abolere vetustas.
Cum volet, illa dies, quae nil nisi corporis huius
ius habet, incerti spatium mihi finiat aevi:
parte tamen meliore mei super alta perennis
astra ferar nomenque erit indelebile nostrum.
Quaque patet domitis Romana potentia terris,
ore legar populi perque omnia saecula fama,
siquid habent veri vatum praesagia, vivam.

MET. XV. 871–879.

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## FASTI.

### 10. *The Feast of Terminus.*

Nox ubi transierit, solito celebretur honore
separat indicio qui deus arva suo.
Termine, sive lapis, sive es defossus in agro
stipes, ab antiquis tu quoque numen habes.
Te duo diversa domini de parte coronant
binaque serta tibi binaque liba ferunt.
Ara fit: huc ignem curto fert rustica testu
sumptum de tepidis ipsa colona focis.
Ligna senex minuit concisaque construit arte
et solida ramos figere pugnat humo.
Tum sicco primas inritat cortice flammas:
stat puer et manibus lata canistra tenet.
Inde ubi ter fruges medios immisit in ignes,
porrigit incisos filia parva favos.
Vina tenent alii. Libantur singula flammis.
Spectant, et linguis candida turba favet.
Spargitur et caeso communis Terminus agno,
nec queritur, lactans cum sibi porca datur.
Conveniunt celebrantque dapes vicinia simplex
et cantant laudes, Termine sancte, tuas:
'tu populos urbesque et regna iugentia finis:
omnis erit sine te litigiosus ager.
Nulla tibi ambitio est, nullo conrumperis auro:
legitima servas credita rura fide.
Si tu signasses olim Thyreatida terram,
corpora non leto missa trecenta forent,
nec foret Othryades congestis lectus in armis.

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O quantum patriae sanguinis ille dedit!
Quid, nova cum fierent Capitolia? nempe deorum
cuncta Iovi cessit turba locumque dedit:
Terminus, ut veteres memorant, tum lentus in aede
restitit et magno cum Iove templa tenet.
Nunc quoque, se supra ne quid nisi sidera cernat,
exiguum templi tecta foramen habent.
Termine, post illud levitas tibi libera non est:
qua positus fueris in statione, mane,
nec tu vicino quicquam concede roganti,
ne videare hominem praeposuisse Iovi,
et seu vomeribus seu tu pulsabere rastris,
clamato "tuus est hic ager, ille suus!"
Est via, quae populum Laurentes ducit in agros,
quondam Dardanio regna petita duci.
Illa lanigeri pecoris tibi, Termine, fibris
sacra videt fieri sextus ab urbe lapis.
Gentibus est aliis tellus data limite certo:
Romanae spatium est urbis et orbis idem.

FAS. II. 639-684.

## 11. *Quinquatrus.*

Una dies media est, et fiunt sacra Minervae,
nominaque a iunctis quinque diebus habent.
Sanguine prima vacat, nec fas concurrere ferro:
Causa, quod est illa nata Minerva die.
Altera tresque super rasa celebrantur harena.
Ensibus exsertis bellica laeta dea est.
Pallada nunc pueri teneraeque orate puellae:
qui bene placarit Pallada, doctus erit.
Pallade placata lanam mollire puellae
discant et plenas exonerare colos.
Illa etiam stantes radio percurrere telas
erudit et rarum pectine denset opus.

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Hanc cole, qui maculas laesis de vestibus aufers,
hanc cole, velleribus quisquis aëna paras.
Nec quisquam invita faciet bene vincula plantae
Pallade, sit Tychio doctior ille licet.
Et licet antiquo manibus conlatus Epeo
sit prior, irata Pallade mancus erit.
Vos quoque, Phoebea morbos qui pellitis arte,
munera de vestris pauca referte deae.
Nec vos, turba fere censu fraudata, magistri,
spernite: discipulos attrahit illa novos.
Quique moves caelum tabulamque coloribus uris,
quique facis docta mollia saxa manu:
mille dea est operum. Certe dea carminis illa est.
Si mereor, studiis adsit amica meis.

Fas. III. 809–834.

## 12. *Mars Ultor.*

Sed quid et Orion et cetera sidera mundo
cedere festinant, noxque coartat iter?
Quid solito citius liquido iubar aequore tollit
candida, Lucifero praeveniente, dies?
Fallor, an arma sonant? Non fallimur, arma sonabant:
Mars venit et veniens bellica signa dedit.
Ultor ad ipse suos caelo descendit honores
templaque in Augusto conspicienda foro.
Et deus est ingens et opus: debebat in urbe
non aliter nati Mars habitare sui.
Digna Giganteis haec sunt delubra tropaeis:
hinc fera Gradivum bella movere decet,
seu quis ab Eoo nos impius orbe lacesset,
seu quis ab occiduo sole domandus erit.
Prospicit armipotens operis fastigia summi
et probat invictos summa tenere deos.



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Prospicit in foribus diversae tela figurae
armaque terrarum milite victa suo.
Hinc videt Aenean oneratum pondere sacro
et tot Iuleae nobilitatis avos:
hinc videt Iliaden umeris ducis arma ferentem,
claraque dispositis acta subesse viris.
Spectat et Augusto praetextum nomine templum,
et visum, lecto Caesare, maius opus.
Voverat hoc iuvenis tunc, cum pia sustulit arma:
a tantis princeps incipiendus erat.
Ille manus tendens, hinc stanti milite iusto,
hinc coniuratis, talia dicta dedit:
'si mihi bellandi pater est Vestaeque sacerdos
auctor et ulcisci numen utrumque paro:
Mars, ades et satia scelerato sanguine ferrum,
stetque favor causa pro meliore tuus.
Templa feres et, me victore, vocaberis Ultor.
Voverat et fuso laetus ab hoste redit.
Nec satis est meruisse semel cognomina Marti:
persequitur Parthi signa retenta manu.
Gens fuit et campis et equis et tuta sagittis
et circumfusis invia fluminibus.
Addiderant animos Crassorum funera genti,
cum periit miles signaque duxque simul.
Signa, decus belli, Parthus Romana tenebat,
Romanaeque aquilae signifer hostis erat!
Isque pudor mansisset adhuc, nisi fortibus armis
Caesaris Ausoniae protegerentur opes.
Ille notas veteres et longi dedecus aevi
sustulit: agnorunt signa recepta suos.
Quid tibi nunc solitae mitti post terga sagittae,
quid loca, quid rapidi profuit usus equi?
Parthe, refers aquilas, victos quoque porrigis arcus,
pignora iam nostri nulla pudoris habes.

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Rite deo templumque datum nomenque bis ulto,
et meritus voti debita solvit honor.
Sollemnes ludos circo celebrate, Quirites!
Non visa est fortem scaena decere deum.

FAS. V. 545–598.

## AMORES.

### 13. *The Poet of Love.*

Arma gravi numero violentaque bella parabam
edere, materia conveniente modis;
par erat inferior versus: risisse Cupido
dicitur atque unum surripuisse pedem.
'Quis tibi, saeve puer, dedit hoc in carmina iuris?
Pieridum vates, non tua turba sumus.
Quid, si praeripiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?
Quis probet in silvis Cererem regnare iugosis,
lege pharetratae virginis arva coli?
Crinibus insignem quis acuta cuspide Phoebum
instruat, Aoniam Marte movente lyram?
Sunt tibi magna, puer, nimiumque potentia regna:
cur opus adfectas, ambitiose, novum?
An, quod ubique, tuumst? Tua sunt Heliconia tempe?
Vix etiam Phoebo iam lyra tuta suast?
Cum bene surrexit versu nova pagina primo,
attenuat nervos proximus ille meos;
nec mihi materiast numeris levioribus apta,
aut puer aut longas compta puella comas.'
Questus eram, pharetra cum protinus ille soluta
legit in exitium spicula facta meum

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lunavitque genu sinuosum fortiter arcum
'quod ' que ' canas, vates, accipe ' dixit ' opus !'
Me miserum ! certas habuit puer ille sagittas :
uror, et in vacuo pectore regnat Amor.
Sex mihi surgat opus numeris, in quinque residat:
ferrea cum vestris bella valete modis.
Cingere litorea flaventia tempora myrto,
Musa, per undenos emodulanda pedes.

Am. I. 1.

## 14. *The Immortality of Song.*

Quid mihi, Livor edax, ignavos obicis annos,
ingeniique vocas carmen inertis opus ;
non me more patrum, dum strenua sustinet aetas,
praemia militiae pulverulenta sequi
nec me verbosas leges ediscere nec me
ingrato vocem prostituisse foro ?
Mortale est, quod quaeris, opus ; mihi fama perennis
quaeritur, in toto semper ut orbe canar.
Vivet Maeonides, Tenedos dum stabit et Ide,
dum rapidas Simois in mare volvet aquas ;
vivet et Ascraeus, dum mustis uva tumebit,
dum cadet incurva falce resecta Ceres ;
Battiades semper toto cantabitur orbe :
quamvis ingenio non valet, arte valet ;
nulla Sophocleo veniet iactura cothurno ;
cum sole et luna semper Aratus erit ;
dum fallax servus, durus pater, improba lena
vivent et meretrix blanda, Menandros erit ;
Ennius arte carens animosique Accius oris
casurum nullo tempore nomen habent.
Varronem primamque ratem quae nesciet aetas,
aureaque Aesonio terga petita duci ?
Carmina sublimis tunc sunt peritura Lucreti,

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exitio terras cum dabit una dies;
Tityrus et segetes Aeneïaque arma legentur,
Roma triumphati dum caput orbis erit;
donec erunt ignes arcusque Cupidinis arma,
discentur numeri, culte Tibulle, tui;
Gallus et Hesperiis et Gallus notus Eois,
et sua cum Gallo nota Lycoris erit.
Ergo, cum silices, cum dens patientis aratri
depereant aevo, carmina morte carent:
cedant carminibus reges regumque triumphi,
cedat et auriferi ripa benigna Tagi.
Vilia miretur vulgus; mihi flavus Apollo
pocula Castalia plena ministret aqua,
sustineamque coma metuentem frigora myrtum
atque ita sollicito multus amante legar.
Pascitur in vivis Livor, post fata quiescit,
cum suus ex merito quemque tuetur honos.
Ergo etiam cum me supremus adederit ignis,
vivam, parsque mei multa superstes erit.

Am. I. 15.

## 15. *L'Envoi.*

Quaere novum vatem, tenerorum mater Amorum:
raditur hic elegis ultima meta meis;
quos ego composui, Paeligni ruris alumnus,
(nec me deliciae dedecuere meae)
siquid id est, usque a proavis vetus ordinis heres,
non modo militiae turbine factus eques.
Mantua Vergilio, gaudet Verona Catullo;
Paelignae dicar gloria gentis ego.

Am. III. 15, 1–8.

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## EX PONTO.

### 16. *To Macer.*

Ecquid ab impressae cognoscis imagine cerae
haec tibi Nasonem scribere verba, Macer?
Auctorisque sui si non est anulus index,
cognitane est nostra littera facta manu?
An tibi notitiam mora temporis eripit horum,
nec repetunt oculi signa vetusta tui?
Sis licet oblitus pariter gemmaeque manusque,
exciderit tantum ne tibi cura mei.
Quam tu vel longi debes convictibus aevi,
vel mea quod coniunx non aliena tibi,
vel studiis, quibus es, quam nos, sapientius usus,
utque decet, nulla factus es Arte nocens.
Tu canis, aeterno quicquid restabat Homero,
ne careant summa Troica bella manu:
Naso parum prudens, artem dum tradit amandi,
doctrinae pretium triste magister habet.
Sunt tamen inter se communia sacra poetis,
diversum quamvis quisque sequamur iter.
Quorum te memorem, quamquam procul absumus, esse
suspicor et casus velle levare meos.
Te duce magnificas Asiae perspeximus urbes,
Trinacris est oculis te duce nota meis,
vidimus Aetnaea caelum splendescere flamma,
suppositus monti quam vomit ore gigans,
Hennaeosque lacus et olentia stagna Palici,
quaque suis Cyanen miscet Anapus aquis.
Nec procul hinc nympha est, quae, dum fugit Elidis amnem,
tecta sub aequorea nunc quoque currit aqua.

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Hic mihi labentis pars anni magna peracta est.
Eheu, quam dispar est locus ille Getis!
Et quota pars haec sunt rerum, quas vidimus ambo,
te mihi iucundas efficiente vias!
Seu rate caeruleas picta sulcavimus undas,
esseda nos agili sive tulere rota:
saepe brevis nobis vicibus via visa loquendi,
pluraque, si numeres, verba fuere gradu:
saepe dies sermone minor fuit, inque loquendum
tarda per aestivos defuit hora dies.
Est aliquid casus pariter timuisse marinos
iunctaque ad aequoreos vota tulisse deos:
et modo res egisse simul, modo rursus ab illis,
quorum non pudeat, posse referre iocos.
Haec tibi cum subeant, absim licet, omnibus annis
ante tuos oculos, ut modo visus, ero.
Ipse quidem arctoo cum sim sub cardine mundi,
qui semper liquidis altior extat aquis,
te tamen intueor quo solo pectore possum
et tecum gelido saepe sub axe loquor.
Hic es, et ignoras: et ades celeberrimus absens
inque Getas media iussus ab urbe venis.
Redde vicem, et, quoniam regio felicior ista est,
istic me memori pectore semper habe.

Ex Ponto, II. 10.

## 17. *To Tuticanus.*

Quo minus in nostris ponaris, amice, libellis,
nominis efficitur condicione tui.
Ast ego non alium prius hoc dignarer honore:
est aliquis nostrum si modo carmen honor.
Lex pedis officio fortunaque nominis obstant,
quaque meos adeas, est via nulla, modos.
Nam pudet in geminos ita nomen scindere versus,

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desinat ut prior hoc incipiatque minor.
Et pudeat, si te, qua syllaba parte moratur,
artius adpellem Tuticanumque vocem:
nec potes in versum Tuticani more venire,
fiat ut e longa syllaba prima brevis:
aut producatur, quae nunc correptius exit,
et sit porrecta longa secunda mora.
His ego si vitiis ausim corrumpere nomen,
ridear et merito pectus habere neger.
Haec mihi causa fuit dilati muneris huius,
quod meus adiecto faenore reddet amor:
teque canam quacumque nota, tibi carmina mittam,
paene mihi puero cognite paene puer,
perque tot annorum seriem, quot habemus uterque,
non mihi, quam fratri frater, amate minus.
Tu bonus hortator, tu duxque comesque fuisti,
cum regerem tenera frena novella manu.
Saepe ego correxi sub te censore libellos,
saepe tibi admonitu facta litura meo est,
dignam Maeoniis Phaeacida condere chartis
cum te Pieriae perdocuere deae.

Ex Ponto, IV. 12, 1–28.

## 18. *To Carus.*

O mihi non dubios inter memorande sodales,
quique, quod es vere, Care, vocaris, ave.
Unde saluteris, color hic tibi protinus index
et structura mei carminis esse potest.
Non quia mirifica est, sed quod non publica certe est:
qualis enim cumque est, non latet esse meam.
Ipse quoque, ut titulum chartae de fronte revellas,
quod sit opus, videor dicere posse, tuum.
Quamlibet in multis positus noscere libellis,
perque observatas inveniere notas.

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Prodent auctorem vires, quas Hercule dignas
novimus atque illi, quem canis ipse, pares.
Et mea Musa potest, proprio deprensa colore,
insignis vitiis forsitan esse suis.
Tam mala Thersiten prohibebat forma latere,
quam pulchra Nireus conspiciendus erat.
Nec te mirari, si sint vitiosa, decebit
carmina, quae faciam paene poeta Getes.
A! pudet, et Getico scripsi sermone libellum,
structaque sunt nostris barbara verba modis:
et placui, — gratare mihi — coepique poetae
inter inhumanos nomen habere Getas.
Materiam quaeris? Laudes de Caesare dixi,
adiuta est novitas numine nostra dei.
Nam patris Augusti docui mortale fuisse
corpus, in aetherias numen abisse domos:
esse parem virtute patri, qui frena coactus
saepe recusati ceperit imperii:
esse pudicarum te Vestam, Livia, matrum,
ambiguum, nato dignior anne viro:
esse duos iuvenes, firma adiumenta parentis,
qui dederint animi pignora certa sui.
Haec ubi non patria perlegi scripta camena,
venit et ad digitos ultima charta meos,
et caput et plenas omnes movere pharetras,
et longum Getico murmur in ore fuit.
Atque aliquis 'scribas haec cum de Caesare', dixit
'Caesaris imperio restituendus eras.'
Ille quidem dixit: sed me iam, Care, nivali
sexta relegatum bruma sub axe videt.
Carmina nil prosunt. Nocuerunt carmina quondam
primaque tam miserae causa fuere fugae.
At tu, per studii communia foedera sacri,
per non vile tibi nomen amicitiae, —

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sic capto Latiis Germanicus hoste catenis
materiam vestris adferat ingeniis:
sic valeant pueri votum commune deorum,
quos laus formandos est tibi magna datos: —
quanta potes, praebe nostrae momenta saluti,
quae nisi mutato nulla futura loco est.

Ex Ponto, IV. 13.

## PHAEDRUS.

### 1. *The Frog's Complaint.*

Vicini furis celebres vidit nuptias
Aesopus et continuo narrare incipit:
Uxorem quondam Sol cum vellet ducere,
clamorem ranae sustulere ad sidera.
Convitio permotus quaerit Iuppiter
causam querelae. Quaedam tum stagni incola:
nunc, inquit, omnes unus exurit lacus
cogitque miseras arida sede emori.
Quidnam futurum est, si crearit liberos?

I. 6.

### 2. *The Cobbler turned Doctor.*

Malus cum sutor inopia deperditus
medicinam ignoto facere coepisset loco
et venditaret falso antidotum nomine,
verbosis adquisivit sibi famam strophis.
Hic cum iaceret morbo confectus gravi
rex urbis, eius experiendi gratia
scyphum poposcit: fusa dein simulans aqua
miscere antidoto sese illius toxicum,

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ebibere iussit ipsum posito praemio.
Timore mortis ille tum confessus est
non artis ulla medicae se prudentia,
verum stupore vulgi factum nobilem.
Rex advocata contione haec edidit:
quantae putatis esse vos dementiae,
qui capita vestra non dubitatis credere,
cui calceandos nemo commisit pedes?
Hoc pertinere vere ad illos dixerim,
quorum stultitia quaestus impudentiae est.

I. 14.

### 3. *The Wolf and the Dog.*

Quam dulcis sit libertas, breviter proloquar.
Cani perpasto macie confectus lupus
forte occucurrit. Dein salutatum invicem
ut restiterunt: unde sic, quaeso, nites?
aut quo cibo fecisti tantum corporis?
Ego, qui sum longe fortior, pereo fame.
Canis simpliciter: eadem est condicio tibi,
praestare domino si par officium potes.
Quod? inquit ille. Custos ut sis liminis,
a furibus tuearis et noctu domum.
Ego vero sum paratus: nunc patior nives
imbresque in silvis asperam vitam trahens:
quanto est facilius mihi sub tecto vivere,
et otiosum largo satiari cibo?
Veni ergo mecum. Dum procedunt, aspicit
lupus a catena collum detritum cani.
Unde hoc, amice? Nihil est. Dic, quaeso, tamen.
Quia videor acer, alligant me interdiu,
luce ut quiescam et vigilem, nox cum venerit:
crepusculo solutus, qua visum est, vagor.
Adfertur ultro panis; de mensa sua

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dat ossa dominus; frusta iactant familia
et, quod fastidit quisque, pulmentarium.
Sic sine labore venter impletur meus.
Age, abire siquo est animus, est licentia?
Non plane est, inquit. Fruere, quae laudas, canis:
regnare nolo, liber ut non sim mihi.

III. 7.

## 4. *The Shipwreck of Simonides.*

Homo doctus in se semper divitias habet.
Simonides, qui scripsit egregium melos,
quo paupertatem sustineret facilius,
circum ire coepit urbes Asiae nobiles,
mercede accepta laudem victorum canens.
Hoc genere quaestus postquam locuples factus est,
redire in patriam voluit cursu pelagio;
erat autem, ut aiunt, natus in Cia insula:
ascendit navem, quam tempestas horrida
simul et vetustas medio dissolvit mari.
Hi zonas, illi res pretiosas colligunt,
subsidium vitae. Quidam curiosior:
Simonide, tu ex opibus nil sumis tuis?
Mecum, inquit, mea sunt cuncta. Tunc pauci enatant,
quia plures onere degravati perierant.
Praedones adsunt, rapiunt quod quisque extulit,
nudos relinquunt. Forte Clazomenae prope
antiqua fuit urbs, quam petierunt naufragi.
Hic litterarum quidam studio deditus,
Simonidis qui saepe versus legerat
eratque absentis admirator maximus,
sermone ab ipso cognitum cupidissime
ad se recepit; veste, nummis, familia
hominem exornavit. Ceteri tabulam suam
portant rogantes victum. Quos casu obvios

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Simonides ut vidit: dixi, inquit, mea
mecum esse cuncta; vos quod rapuistis, perit.
IV. 22.

## 5. *Simonides Saved by the Gods.*

Quantum valerent inter homines litterae,
dixi superius: quantus nunc illis honos
a superis sit tributus, tradam memoriae.
Simonides idem ille, de quo rettuli,
victori laudem cuidam pyctae ut scriberet,
certo conductus pretio secretum petit.
Exigua cum frenaret materia impetum,
usus poetae more est et licentia
atque interposuit gemina Ledae pignera,
auctoritatem similis referens gloriae.
Opus adprobavit; sed mercedis tertiam
accepit partem. Cum relicuam posceret:
illi, inquit, reddent, quorum sunt laudis duae.
Verum, ut ne irate te dimissum censeas,
ad cenam mihi promitte; cognatos volo
hodie invitare, quorum es in numero mihi.
Fraudatus quamvis et dolens iniuria,
ne male dissimulans gratiam corrumperet,
promisit. Rediit hora dicta, recubuit.
Splendebat hilare poculis convivium,
magno adparatu laeta resonabat domus:
repente duo cum iuvenes sparsi pulvere,
sudore multo diffluentes, corpora
humanam supra formam, cuidam servulo
mandant, ut ad se provocet Simonidem;
illius interesse, ne faciat moram.
Homo perturbatus excitat Simonidem.
Unum promorat vix pedem triclinio,
ruina camarae subito oppressit ceteros;

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nec ulli iuvenes sunt reperti ad ianuam.
Ut est vulgatus ordo narratae rei,
omnes scierunt numinum praesentiam
vati dedisse vitam mercedis loco.

IV. 25.

## 6. *Nature versus Art.*

Pravo favore labi mortales solent
et, pro iudicio dum stant erroris sui,
ad paenitendum rebus manifestis agi.
Facturus ludos quidam dives nobilis
proposito cunctos invitavit praemio,
quam quisque posset ut novitatem ostenderet.
Venere artifices laudis ad certamina;
quos inter scurra, notus urbano sale,
habere dixit se genus spectaculi,
quod in theatro numquam prolatum foret.
Dispersus rumor civitatem concitat.
Paulo ante vacua turbam deficiunt loca.
In scaena vero postquam solus constitit
sine adparatu, nullis adiutoribus,
silentium ipsa fecit expectatio.
Ille in sinum repente demisit caput
et sic porcelli vocem est imitatus sua,
verum ut subesse pallio contenderent
et excuti iuberent. Quo facto simul
nihil est repertum, multis onerant laudibus
hominemque plausu prosecuntur maximo.
Hoc vidit fieri rusticus. Non mehercule
me vincet, inquit: et statim professus est
idem facturum melius se postridie.
Fit turba maior. Iam favor mentes tenet
et derisuri, non spectaturi, sedent.
Uterque prodit. Scurra degrunnit prior

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movetque plausus et clamores suscitat.
Tunc simulans sese vestimentis rusticus
porcellum obtegere, (quod faciebat scilicet,
sed, in priore quia nil compererant, latens)
pervellit aurem vero, quem celaverat,
et cum dolore vocem naturae exprimit.
Adclamat populus scurram multo similius
imitatum, et cogit rusticum trudi foras.
At ille profert ipsum porcellum e sinu,
turpemque aperto pignore errorem probans:
en hic declarat, quales sitis iudices!

V. 5.

## 7. *Prince the Piper.*

Ubi vanus animus aura captus frivola
adripuit insolentem sibi fiduciam,
facile ad derisum stulta levitas ducitur.
Princeps tibicen notior paulo fuit,
operam Bathyllo solitus in scaena dare.
Is forte ludis (non satis memini quibus)
dum pegma rapitur, concidit casu gravi
nec opinans, et sinistram fregit tibiam,
duas cum dextras maluisset perdere.
Inter manus sublatus et multum gemens
domum refertur. Aliquot menses transeunt,
ad sanitatem dum venit curatio.
Ut spectatorum mos est, id lepidum genus
desiderari coepit, cuius flatibus
solebat excitari saltantis vigor.
Erat facturus ludos quidam nobilis.
Ut incipiebat ingredi Princeps, eum
adducit pretio precibus, ut tantummodo
ipso ludorum ostenderet sese die.
Qui simul advenit, rumor de tibicine

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fremit in theatro. Quidam adfirmant mortuum,
quidam in conspectum proditurum sine mora.
Aulaeo misso, devolutis tonitribus
di sunt locuti more translaticio.
Tunc chorus ignotum modo reducto canticum
insonuit, cuius haec fuit sententia:
"Laetare, incolumis Roma, salvo Principe!"
In plausus consurrectum est. Iactat basia
tibicen; gratulari fautores putat.
Equester ordo stultum errorem intellegit
magnoque risu canticum repeti iubet.
Iteratur illud. Homo meus se in pulpito
totum prosternit. Plaudit inludens eques.
Rogare populus hunc coronam existimat.
Ut vero cuneis notuit res omnibus,
Princeps, ligato crure nivea fascia,
niveisque tunicis, niveis etiam calceis,
superbiens honore divinae domus,
ab universis capite est protrusus foras.

V. 7.

## SENECA.

### 1. *Death Ends All.*

Verum est? an timidos fabula decipit,
umbras corporibus vivere conditis,
cum coniunx oculis imposuit manum
supremusque dies solibus obstitit
et tristis cineres urna coercuit?
Non prodest animam tradere funeri,

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sed restat miseris vivere longius?
An toti morimur nullaque pars manet
nostri, cum profugo spiritus halitu
immixtus nebulis cessit in aera
et nudum tetigit subdita fax latus?
Quidquid sol oriens, quidquid et occidens
novit, caeruleis Oceanus fretis
quidquid bis veniens et fugiens lavat,
aetas Pegaseo corripiet gradu.
Quo bis sena volant sidera turbine,
quo cursu properat volvere saecula
astrorum dominus, quo properat modo
obliquis Hecate currere flexibus:
hoc omnes petimus fata: nec amplius,
iuratos superis qui tetigit lacus,
usquam est; ut calidis fumus ab ignibus
vanescit, spatium per breve sordidus,
ut nubes, gravidas quas modo vidimus,
arctoi Boreae dissicit impetus:
sic hic, quo regimur, spiritus effluet.
Post mortem nihil est ipsaque mors nihil,
velocis spatii meta novissima;
spem ponant avidi, solliciti metum:
tempus nos avidum devorat et chaos.
Mors individua est, noxia corpori
nec parcens animae: Taenara et aspero
regnum sub domino, limen et obsidens
custos non facili Cerberus ostio,
rumores vacui verbaque inania
et par sollicito fabula somnio.
Quaeris quo iaceas post obitum loco?
Quo non nata iacent. —

TROADES, 371–408.



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## 2. *O Hymen Hymenaee!*

Ad regum thalamos numine prospero
qui caelum superi quique regunt fretum
adsint cum populis rite faventibus.
Primum sceptriferis colla Tonantibus
taurus celsa ferat tergore candido;
Lucinam nivei femina corporis
intemptata iugo placet, et asperi
Martis sanguineas quae cohibet manus,
quae dat belligeris foedera gentibus
et cornu retinet divite copiam,
donetur tenera mitior hostia.
Et tu, qui facibus legitimis ades,
noctem discutiens auspice dextera,
huc incede gradu marcidus ebrio,
praecingens roseo tempora vinculo.
Et tu, quae gemini praevia temporis
tarde, stella, redis semper amantibus:
te matres, avide te cupiunt nurus
quamprimum radios spargere lucidos.

Vincit virgineus decor
longe Cecropias nurus,
et quas Taygeti iugis
exercet iuvenum modo
muris quod caret oppidum,
et quas Aonius latex
Alpheosque sacer lavat.
Si forma velit aspici,
cedent Aesonio duci
proles fulminis improbi
aptat qui iuga tigribus,
nec non, qui tripodas movet,

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frater virginis asperae,
cedet Castore cum suo
Pollux caestibus aptior.
Sic, sic, caelicolae, precor,
vincat femina coniuges,
vir longe superet viros.

Haec cum femineo constitit in choro,
unius facies praenitet omnibus.
Sic cum sole perit sidereus decor,
et densi latitant Pleiadum greges
cum Phoebe solidum lumine non suo
orbem circuitis cornibus alligat.

. . . . . .

Ostro sic niveus puniceo color
perfusus rubuit, sic nitidum iubar
pastor luce nova roscidus aspicit.
Ereptus thalamis Phasidis horridi,
effrenae solitus pectora coniugis
invita trepidus prendere dextera,
felix Aeoliam corripe virginem
nunc primum soceris, sponse, volentibus.
concesso, iuvenes, ludite iurgio,
hinc illinc, iuvenes, mittite carmina:
rara est in dominos iusta licentia.

Candida thyrsigeri proles generosa Lyaei,
multifidam iam tempus erat succendere pinum:
excute sollemnem digitis marcentibus ignem.
Festa dicax fundat convicia fescenninus,
solvat turba iocos — tacitis eat illa tenebris,
si qua peregrino nubit fugitiva marito.

MEDEA, 56–115.

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3. *"Heaven has no rage like love to hatred turned,*
*Nor hell a fury like a woman scorned."*

Nulla vis flammae tumidive venti
tanta, nec teli metuenda torti,
quanta cum coniunx viduata taedis
ardet et odit;

non ubi hibernos nebulosus imbres
Auster advexit properatque torrens
Hister et iunctos vetat esse pontes
ac vagus errat;

non ubi impellit Rhodanus profundum,
aut ubi in rivos nivibus solutis
sole iam forti medioque vere
tabuit Haemus.

Caecus est ignis stimulatus ira
nec regi curat patiturve frenos
aut timet mortem: cupit ire in ipsos
obvius enses.

Parcite, o divi, veniam precamur,
vivat ut tutus mare qui subegit.
Sed furit vinci dominus profundi
regna secunda.

Ausus aeternos agitare currus
immemor metae iuvenis paternae
quos polo sparsit furiosus ignes
ipse recepit.

Constitit nulli via nota magno:
vade qua tutum populo priori,
rumpe nec sacro, violente, sancta
foedera mundi.

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Quisquis audacis tetigit carinae
nobiles remos, nemorisque sacri
Pelion densa spoliavit umbra,
quisquis intravit scopulos vagantes
et tot emensus pelagi labores
barbara funem religavit ora
raptor externi rediturus auri,
exitu diro temerata ponti
iura piavit.

Exigit poenas mare provocatum:
Tiphys in primis, domitor profundi,
liquit indocto regimen magistro;
litore externo, procul a paternis
occidens regnis tumuloque vili
tectus ignotas iacet inter umbras.
Aulis amissi memor inde regis
portibus lentis retinet carinas
stare querentes.

Ille vocali genitus Camena,
cuius ad chordas modulante plectro
restitit torrens, siluere venti,
cum suo cantu volucris relicto
adfuit tota comitante silva,
Thracios sparsus iacuit per agros,
at caput tristi fluitavit Hebro:
contigit notam Styga Tartarumque,
non rediturus.

Stravit Alcides Aquilone natos,
patre Neptuno genitum necavit
sumere innumeras solitum figuras:
ipse post terrae pelagique pacem,
post feri Ditis patefacta regna,

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vivus ardenti recubans in Oeta
praebuit saevis sua membra flammis,
tabe consumptus gemini cruoris
munere nuptae.

Stravit Ancaeum violentus ictu
saetiger; fratrem, Meleagre, matris
impius mactas morerisque dextra
matris iratae. Meruere cuncti
morte. Quod crimen tener expiavit
Herculi magno puer inrepertus,
raptus, heu, tutas puer inter undas?
Ite nunc, fortes, perarate pontum
fonte timendo.

Idmonem, quamvis bene fata nosset,
condidit serpens Libycis harenis;
omnibus verax, sibi falsus uni
concidit Mopsus caruitque Thebis.
Ille si vere cecinit futura,
igne fallaci nociturus Argis
Nauplius praeceps cadet in profundum,
. . . patrioque pendet
crimine poenas:

fulmine et ponto moriens Oileus,
coniugis fatum redimens Pheraei
uxor, impendens animam marito.
Ipse qui praedam spoliumque iussit
aureum prima revehi carina,
ustus accenso Pelias aeno
arsit angustas vagus inter undas.
Iam satis, divi, mare vindicastis:
parcite iusso.

MEDEA, 579–669.

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# MARTIAL.

## 1. *Maronilla's Charm.*

Petit Gemellus nuptias Maronillae
et cupit et instat et precatur et donat.
Adeone pulchra est? Immo foedius nil est.
Quid ergo in illa petitur et placet? Tussit.
I. 10.

## 2. *Forced to Dine at Home.*

Quod fronte Selium nubila vides, Rufe,
quod ambulator porticum terit seram,
lugubre quiddam quod tacet piger vultus,
quod paene terram nasus indecens tangit,
quod dextra pectus pulsat et comam vellit:
non ille amici fata luget aut fratris,
uterque natus vivit et precor vivat,
salva est et uxor sarcinaeque servique,
nihil colonus vilicusque decoxit.
Maeroris igitur causa quae? Domi cenat.
II. 11.

## 3. *The Sham Farm.*

Capena grandi porta qua pluit gutta
Phrygiumque Matris Almo qua lavat ferrum,
Horatiorum qua viret sacer campus
et qua pusilli fervet Herculis fanum,
Faustine, plena Bassus ibat in raeda,
omnes beati copias trahens ruris.
Illic videres frutice nobili caules
et utrumque porrum sessilesque lactucas

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pigroque ventri non inutiles betas.
Illic coronam pinguibus gravem turdis
leporemque laesum Gallici canis dente
nondumque victa lacteum faba porcum.
Nec feriatus ibat ante carrucam,
sed tuta faeno cursor ova portabat.
Urbem petebat Bassus? Immo rus ibat.

III. 47.

## 4. *A Plea for Vacation.*

Ludi magister, parce simplici turbae.
Sic te frequentes audiant capillati
et delicatae diligat chorus mensae,
nec calculator, nec notarius velox
maiore quisquam circulo coronetur.
Albae leone flammeo calent luces
tostamque fervens Iulius coquit messem.
Cirrata loris horridis Scythae pellis,
qua vapulavit Marsyas Celaenaeus,
ferulaeque tristes, sceptra paedagogorum,
cessent et Idus dormiant in Octobres:
aestate pueri si valent, satis discunt.

X. 62.

## 5. *The Kissing Nuisance.*

Effugere non est, Flacce, basiatores.
Instant, morantur, persecuntur, occurrunt,
et hinc et illinc, usquequaque, quacunque.
Non ulcus acre pustulaeve lucentes,
nec triste mentum sordidique lichenes,
nec labra pingui delibuta cerato,
nec congelati gutta proderit nasi.
Et aestuantem basiant et algentem,

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et nuptiale basium reservantem.
Non te cucullis asseret caput tectum,
lectica nec te tuta pelle veloque,
nec vindicabit sella saepius clusa:
rimas per omnes basiator intrabit.
Non consulatus ipse, non tribunatus
senive fasces, nec superba clamosi
lictoris abiget virga basiatorem.
Sedeas in alto tu licet tribunali
et e curuli iura gentibus reddas,
ascendet illa basiator atque illa.
Febricitantem basiabit et flentem,
dabit oscitanti basium natantique,
dabit et cacanti. Remedium mali solum est,
facias amicum basiare quem nolis.

XI. 98.

## 6. *So Near and yet so Far.*

Vicinus meus est manuque tangi
de nostris Novius potest fenestris.
Quis non invideat mihi putetque
horis omnibus esse me beatum,
iuncto cui liceat frui sodale?
Tam longe est mihi quam Terentianus,
qui nunc Niliacam regit Syenen.
Non convivere, nec videre saltim,
non audire licet, nec urbe tota
quisquam est tam prope tam proculque nobis.
Migrandum est mihi longius vel illi.
Vicinus Novio vel inquilinus
sit, si quis Novium videre non volt.

I. 86.

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## 7. *In the Wrong Seat.*

Edictum domini deique nostri,
quo subsellia certiora fiunt
et puros eques ordines recepit,
dum laudat modo Phasis in theatro,
Phasis purpureis ruber lacernis,
et iactat tumido superbus ore:
"Tandem commodius licet sedere,
nunc est reddita dignitas equestris;
turba non premimur, nec inquinamur:"
haec et talia dum refert supinus,
illas purpureas et arrogantes
iussit surgere Lētus lacernas.

V. 8.

## 8. *An Optical Illusion.*

Vidissem modo forte cum sedentem
solum te, Labiene, tres putavi.
Calvae me numerus tuae fefellit:
sunt illinc tibi, sunt et hinc capilli,
quales vel puerum decere possint.
Nudum est in medio caput, nec ullus
in longa pilus area notatur.
Hic error tibi profuit Decembri,
tum, cum prandia misit Imperator:
cum panariolis tribus redisti.
Talem Geryonem fuisse credo.
Vites, censeo, porticum Philippi:
si te viderit Hercules, peristi.

V. 49.

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### 9. *What to do with the Boy.*

Cui tradas, Lupe, filium magistro,
quaeris sollicitus diu rogasque.
Omnes grammaticosque rhetorasque
devites, moneo: nihil sit illi
cum libris Ciceronis aut Maronis.
Famae Tutilium suae relinquas.
Si versus facit, abdices poetam.
Artes discere vult pecuniosas?
Fac discat citharoedus aut choraules;
si duri puer ingeni videtur,
praeconem facias vel architectum.

V. 56.

### 10. *The Secret of Happiness.*

Vitam quae faciant beatiorem,
iucundissime Martialis, haec sunt:
res non parta labore, sed relicta;
non ingratus ager, focus perennis;
lis nunquam, toga rara, mens quieta;
vires ingenuae, salubre corpus;
prudens simplicitas, pares amici;
convictus facilis, sine arte mensa;
nox non ebria, sed soluta curis;
non tristis torus, et tamen pudicus;
somnus, qui faciat breves tenebras;
quod sis, esse velis nihilque malis;
summum nec metuas diem, nec optes.

X. 47.

### 11. *Epitaph of an Actor.*

Quisquis Flaminiam teris, viator,
noli nobile praeterire marmor.

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Urbis deliciae salesque Nili,
ars et gratia, lusus et voluptas,
Romani decus et dolor theatri
atque omnes Veneres Cupidinesque
hoc sunt condita, quo Paris, sepulcro.
XI. 13.

## 12. *An Unacceptable Gift.*

Donasti, Lupe, rus sub urbe nobis;
sed rus est mihi maius in fenestra.
Rus hoc dicere, rus potes vocare?
in quo ruta facit nemus Dianae,
argutae tegit ala quod cicadae,
quod formica die comedit uno,
clusae cui folium rosae corona est;
in quo non magis invenitur herba,
quam Cosmi folium piperve crudum;
in quo nec cucumis iacere rectus,
nec serpens habitare tota possit,
erucam male pascit hortus unam,
consumpto moritur culix salicto,
et talpa est mihi fossor atque arator.
Non boletus hiare, non mariscae
ridere aut violae patere possunt.
Fines mus populatur et colono
tanquam sus Calydonius timetur,
et sublata volantis ungue Prognes
in nido seges est hirundinino;
et cum stet sine falce mentulaque,
non est dimidio locus Priapo.
Vix implet cocleam peracta messis
et mustum nuce condimus picata.
Errasti, Lupe, littera sed una.

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Nam quo tempore praedium dedisti,
mallem tu mihi prandium dedisses.
XI. 18.

## 13. *Epitaph on Little Erotion.*

Hanc tibi, Fronto pater, genetrix Flacilla, puellam
oscula commendo deliciasque meas,
parvula ne nigras horrescat Erotion umbras
oraque Tartarei prodigiosa canis.
Impletura fuit sextae modo frigora brumae,
vixisset totidem ni minus illa dies.
Inter tam veteres ludat lasciva patronos
et nomen blaeso garriat ore meum.
Mollia non rigidus caespes tegat ossa, nec illi,
terra, gravis fueris: non fuit illa tibi.
V. 34.

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## LOGAOEDIC VERSE.

(Only the general principles needed for the poetry in this book are here stated. Exceptional cases are treated, as they occur, in the notes.)

**1.** *Logaoedic* is the name of a form of rhythm in which a great body of Greek and Roman lyric poetry was written. Logaoedic verse is made up of trochees (or their metrical equivalents — >, see p. 13) and dactyls. But the dactyls had not the same value in this verse as in the Heroic Hexameter; for in that verse each dactyl had the time — ◡ ◡ (= ♩ ♪ ♪), equivalent to — — (= ♩ ♩), and the spondee could be substituted for the dactyl. But in logaoedic verse the dactyls must have had the time of the trochee, — ◡ (= ♩ ♪); hence we cannot indicate them by — ◡ ◡ or speak of them as ordinary dactyls. They are called *cyclic dactyls*, and are indicated by —◡ ◡ (= ♪. ♬ ♪), or by — ◡◡ (= ♪. ♬. ♬). In Latin poetry such a dactyl is generally preceded by an irrational spondee, — >.

**2.** *Syncope.* Sometimes a single syllable serves as an entire foot; i.e., in singing, the syllable was held during three beats (the equivalent of — ◡ = ♩ ♪). This is called *syncope*, and is indicated by the sign ⌞.

**3.** *Pause. Catalexis.* Syncope never occurs at the very end of a verse. When a single long syllable seems to stand there for a whole foot, we are to understand that a pause followed equivalent to the time of the omitted ◡. Such a pause is indicated by the sign ∧. The foot at the end of the verse is then incomplete, and the verse is called *catalectic*. A complete verse is called *acatalectic*.

**4.** *Syllaba anceps.* The last syllable of a logaoedic verse may be long or short indifferently. It is considered and marked *long* in metrical schemes when the metre requires it to be long; or *short* when the metre requires it to be short.

**5.** *Anacrūsis.* Not every song begins with emphasis or accent on the first word and note. For example, in *Fair Harvard* we do not reach the swing of the song until we come to the syllable *Har-*, and there are two unaccented notes for the word *Fair*. Similarly, not every logaoedic verse begins with a syllable that has the ictus. An unaccented syllable at the beginning of a logaoedic verse is called *anacrūsis* (*ἀνάκρουσις, upward beat*). It may be short or irrational (◡ or >); that is, it has the time of the arsis of a trochee. It is set off from the rest of the metrical scheme by a perpendicular series of dots, thus: ◡ ⁝ ⁄ ◡ | ⁄ ◡.

**6.** *Rhythmical Sentence.* A long verse in any metre or any language is apt to fall into two or more separate groups of feet. Thus, in the trochaic tetrameters or septenarii,

> 'Once to every man or nation ‖ comes the moment to decide
> In the strife of Truth with Falsehood ‖ for the good or evil side' —

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each verse drops naturally into two parts. Each part forms a *rhythmical sentence* or *series* (in Greek a κῶλον). In English verse a rhythmical sentence ends with the end of a word, not *within* a word, and this is true, generally, in a Latin verse.

**7.** *Forms of rhythmical sentences.* In logaoedic verse the shortest rhythmical sentence consists of two feet, and is called a *dipody*. We find also *tripodies, tetrapodies, pentapodies*, and (though not in this volume) *hexapodies*. The following are the principal logaoedic rhythmical sentences occurring in this book. Most of them contain each a single dactyl.

### Dipody.

**8.** The dipody called *Adonic*, and written:

$$\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup$$

Example: sera moretur.

### Tripody.

**9.** The commonest kind of tripody, and the only kind occurring in this book, is called *Pherecratic*. It is termed *first* or *second* Pherecratic, according as the dactyl stands in the first or second foot, thus:

$$\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup\,|\,\overset{/}{-}\cup$$

Example: Lydia, dic per omnes.

$$\overset{/}{-}\gtrsim\,|\,\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup$$

Example: grato Pyrrha sub antro.

**10.** The second and first Pherecratic may be united and thus form a single verse of two rhythmical sentences, called the *Lesser Asclepiadēan* verse, thus:

$$\overset{/}{-}>\,|\,\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\,\|\,\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup\,|\,\overset{/}{-}\wedge$$

Examples: Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus.

Nec quisquam potior bracchia candidae.

Observe that in this combination there is *syncope* (§ 2) at the end of the first sentence, and that the second sentence is *catalectic* (§ 3).

### Tetrapodies.

Three forms of tetrapody occur in this book.

**11.** The commonest kind of logaoedic tetrapody is called *Glyconic*, and *first second*, or *third Glyconic*, according to the foot in which the dactyl is found. In this book we have only the *second* Glyconic, and it is found *catalectic* (§ 3), thus:

$$\overset{/}{-}\gtrsim\,|\,\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup\,|\,\overset{/}{-}\wedge$$

Examples: Cui flavam religas comam.

Donec gratus eram tibi.

**12.** Another form of tetrapody, containing two dactyls, is called the *Lesser Alcaic:*

$$\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup\cup\,|\,\overset{/}{-}\cup\,|\,\overset{/}{-}\cup$$

Example: flumina constiterint acuto.

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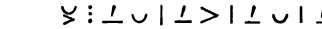
**13.** A third form of tetrapody, trochaic, not logaoedic, since it is without a dactyl, may be mentioned here for convenience. It has anacrusis (§ 5), and is called the *Nine-syllable Alcaic* (or *Enneasyllabic*):

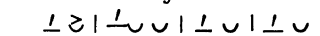


Example: Silvae laborantes geluque.

### Pentapodies.

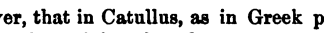
Three forms of pentapody occur in this book. Each has a single dactyl.

**14.** The *Phalaecēan* or *Hendecasyllabic* has the dactyl in the second foot, thus:



Example: passer, deliciae meae puellae.

Observe, however, that in Catullus, as in Greek poets, the first syllable of the verse may be an iambus, giving the scheme:

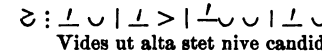


Example: Et acris solet incitare morsus.

**15.** The *Greater Alcaic* has the dactyl in the third foot, and the verse begins with *anacrusis* (§ 5) and is *catalectic* (§ 3), thus:

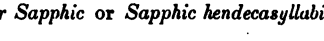
Examples: Vides ut alta stet nive candidum
Soracte nec iam sustineant onus.

**16.** The *Lesser Sapphic* or *Sapphic hendecasyllabic* has the dactyl in the third foot, thus:



Example: otium Catulle tibi molestumst.

But in Horace we always find an irrational syllable before the dactyl, and generally there is caesura after the first syllable of the dactyl, so that for his poetry the usual scheme is:



Example: Persicos odi, puer, apparatus.

### Strophes.

**17.** Ancient poetry was sometimes written, like our blank verse, *by the line*, as in the Hexameter, when verses in the same metre follow one another throughout the poem. The Phalaecean (§ 14) and the Lesser Asclepiadean (§ 10) were often thus employed. But sometimes a poem was divided, like much of our modern poetry, into stanzas or *strophes*. An example of the shortest form of strophe is the Elegiac Distich (see p. 12). In this we observe that the two verses are in different metres which repeat in alternation throughout.

**18.** Another two-lined strophe is obtained by combining a Second Glyconic verse (§ 11) with a Lesser Asclepiadean (§ 10), thus:

Donec gratus eram tibi
nec quisquam potior bracchia candidae.

**19.** The famous four-lined stanza called the *Sapphic Strophe* is composed of three Lesser Sapphics (§ 16) and an Adonic (§ 8), thus:

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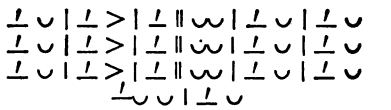
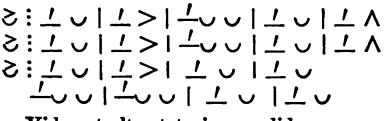


**Example:**

Persicos odi, puer, apparatus,
displicent nexae philyra coronae:
mitte sectari rosa quo locorum
sera moretur.

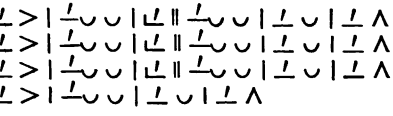
**20.** Equally famous is the *Alcaic Strophe*, also in four verses, composed of two Greater Alcaics (§ 15), a Nine-syllable Alcaic (§ 13), and a Lesser Alcaic (§ 12), thus:



**Example:**

Vides ut alta stet nive candidum
Soracte nec iam sustineant onus
silvae laborantes geluque
fiumina constiterint acuto.

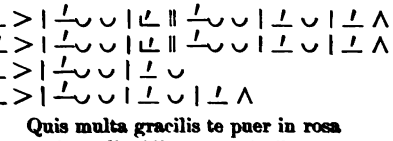
**21.** Another four-lined strophe consists of three Lesser Asclepiads (§ 10) and a Second Glyconic (§ 11), thus:



**Example:**

Quis desiderio sit pudor aut modus
tam cari capitis? Praecipe lugubris
cantus Melpomene, cui liquidam pater
vocem cum cithara dedit.

**22.** A fourth form of four-lined strophe consists of two Lesser Asclepiads (§ 10), a second Pherecratic (§ 9), and a second Glyconic (§ 11), thus:



**Example:**

Quis multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
Cui flavam religas comam.

**Many scholars write the third verse of this strophe as a logaoedic tetrapody with syncope in the third foot, thus:**

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**23.** The few other lyric strophes found in this book will be treated, as they occur, in the notes.

**24.** Few of the metres of the ancients can be adequately reproduced in English verse. For the latter is written according to the *accent* of syllables or the *emphasis* placed on important words, but in ancient poetry the *quantity* of syllables was the determining factor. English versification does not depend on *quantity* in the ancient understanding of the term. Since quantity in this sense is foreign to English, attempts to write English verse in ancient metres usually result in a wholly foreign product; and most of the more difficult metres, when reproduced in English, are intelligible only to classical scholars, and rarely satisfactory even to them.[1] In the simpler metres, however, some more or less successful imitations have been made.

**25.** The Trochaic Septenarius (p. 13) may be imitated in English more easily than any other ancient metre. Longfellow's *Psalm of Life*, Lowell's *Present Crisis* (see above, p. 1), and Tennyson's *Locksley Hall*[2] are well known examples of it.

**26.** Longfellow's *Evangeline* is an instance of an English poem written after the pattern of Dactylic Hexameter. But *quantity*, real or supposed, receives scarcely any attention in it. Dr. Hawtrey's version of a passage in the Iliad (3. 234 ff.) is more satisfactory in this respect:

'Clearly the rest I behold of the dark-eyed sons of Achaia;
Known to me well are the faces of all; their names I remember;
Two, two only remain whom I see not among the commanders,
Kastor fleet in the car, — Polydeukes brave with the cestus,' etc.

**27.** The best modern imitation of the Elegiac Distich (§ 17) is Schiller's couplet:

'Im Hexameter steigt des Springquells flüssige Säule,
Im Pentameter drauf fällt sie melodisch herab,'

which is thus rendered by Coleridge:

'In the hexameter rises the fountain's silvery column,
In the pentameter aye falling in melody back.'

**28.** The Iambic Senarius, called in English poetry the *Alexandrine*, is represented in the second verse of the following (from Pope's *Essay on Criticism*):

'A needless Alexandrine ends the song,
That like a wounded snake drags its slow length along.'

But in Alexandrines a word regularly ends with the third foot. Such a diaeresis was avoided in the Senarius.

[1] For an account of the Elizabethan writers who endeavored to restore the ancient metres, see F. E. Schelling's *Poetic and Verse Criticism of the Reign of Elizabeth*, Philadelphia, 1891.

[2] A verse from Tennyson's *Locksley Hall Sixty Years After* illustrates the difference between the ancient and the modern systems. In

Very woman of very woman, nurse of ailing body and mind,

the same word *woman* would have first the quantity ⏑ ⏑ and next — ⏑, if we could speak of quantity in English verse.

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**29.** Among imitations of logaoedic metre, Tennyson's verses in Phalaecean (§ 14) or Hendecasyllables are the most successful[1]:

'O you chorus of indolent reviewers,
Irresponsible, indolent reviewers,
Look, I come to the test, a tiny poem
All composed in a metre of Catullus,' etc.

**30.** Tennyson's experiment in the Alcaic Strophe (§ 20) betrays its foreign origin still more clearly. It begins:

'O mighty-mouth'd inventor of harmonies,
O skill'd to sing of Time or Eternity,
God-gifted organ-voice of England,
Milton, a name to resound for ages.'

**31.** The following example of the Sapphic Strophe (§ 19) shows, still more than Tennyson's Alcaics, how unsuited such metres are to our language. It is a translation, by J. Addington Symonds, of Sappho's Second Ode (cf. Catullus, 21):

'Peer of gods he seemeth to me, the blissful
Man who sits and gazes at thee before him,
Close beside thee sits, and in silence hears thee
Silverly speaking,
Laughing love's low laughter. Oh this, this only
Stirs the troubled heart in my breast to tremble!
For should I but see thee a little moment,
Straight is my voice hushed,' etc.

**32.** The Greek metres, which the Romans merely adapted, were intimately connected with music, and the poet was originally composer of the tune as well as of the words of his song. For each syllable there was ordinarily a single note corresponding to the quantity of the syllable. The original music of the great songs of antiquity is of course lost. But it is possible by means of modern music to gain an idea of the correspondence of the quantity of syllables with musical time. Thus, if we imagine that logaoedic verse was written in three-eighths time, with a trochee equivalent to and a cyclic dactyl to , tunes may be composed to fit any of the ancient strophes. To illustrate this point, the editors are kindly permitted by Professor F. D. Allen, to publish his music composed for the Alcaic and Sapphic[2] strophes, as follows:

[1] Both here and in Tennyson's Alcaics, the ancient rules are pretty strictly followed, even to the lengthening of syllables by 'position' before two consonants.

[2] In the well known music to *Integer Vitae*, the composer, Flemming, did not attempt to make the notes correspond to the quantity of the syllables.

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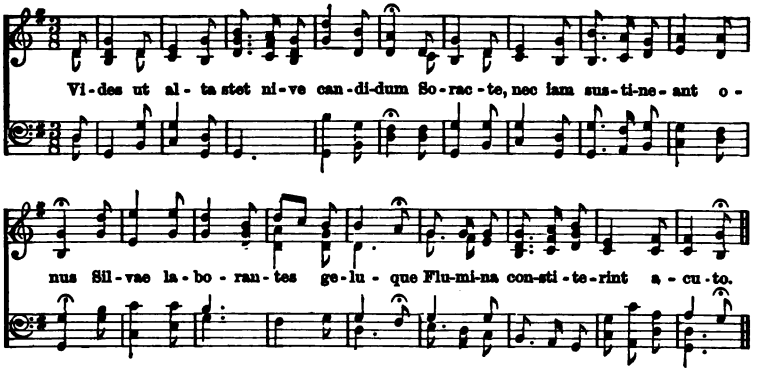
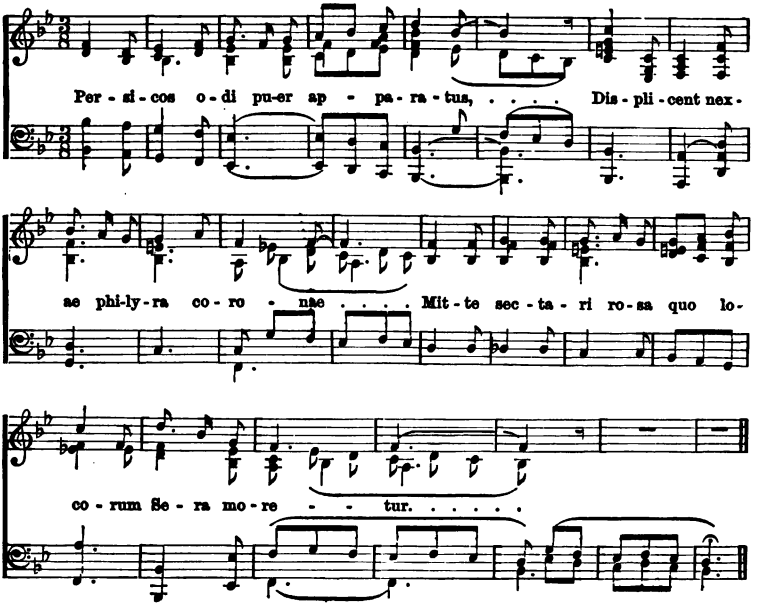
## ALCAICS.




## SAPPHICS.

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# ENNIUS.

(239–169 B. C.)

* { Mackail, Chap. 1.
{ Cruttwell, pp. 68–74.
Sellar, *P. R.*, Chap. 4.

* Lucretius, i. 117,

Ennius ut noster cecinit qui primus amoeno
detulit ex Helicone perenni fronde coronam,
per gentis Italas hominum quae clara clueret.

* Quintilian, 10. 1. 88,

Ennium sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua robora iam non tantam habent speciem quantam religionem.

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## FROM THE ANNALS.

Metre: Dactylic Hexameter.

* { A. & G. 362.
{ G. 784.

Scheme: ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑ | ⏑ ⏑

1. Ilia, who was to become the mother of Romulus and Remus, relates her prophetic dream to her stepsister. According to Ennius, Ilia (the Rea Silvia of Livy 1. 3. 11) was the *daughter* of Aeneas and Lavinia.

Prose translation in Sellar, *P. R.* p. 109.

1. **anus**: Ilia's sister, a much older woman, has come to the bedside with a light. She was perhaps aroused by Ilia's cries in her sleep. — **artubus**: final *s* does not always help to make 'position' in early Latin; cf. verses 4, 13, 17, and A. & G. 347, 5, *e*. — 2. **memorat**: the subject is Ilia. — 3. **Eurydica**: she was, according to the *Cyprian Lays*, a former wife of Aeneas. — 6. **novos**: *strange*. — 7. **postillā**: note the quantity of the ultima, as in *intereā* and *praetereā*. — **germana**: *own*. — **sorōr**: the original long quantity is retained. Cf. A. & G. 359, *f*, and footnote. — With this and the following two verses cf. Vergil's imitation in Dido's dream, *Aen.* 4. 466, *semperque relinqui | sola sibi, semper longam incomitata videtur | ire viam, et Tyrios deserta quaerere terra*. — 8. **vestigare**: *track, search*. — 9. **corde capessere**: *attain (to thee), reach*. — 12. **fluvio**: she became the wife of the god of the river. — **resistet**: *rise again* (= *restituetur*, cf. 7. 1), a very rare sense; cf. Cic. *Mur.* 84, *nihil est iam unde nos reficiamus aut ubi lapsi resistamus*. — 15. **multa**: nom. sing., *many a time*. — **templa**: *tract, circuit*. — Note the alliterations in this verse, and cf. verses 1, 2, 3, 4, 6, 9, 12, 13, 14.

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**2.** With this account of the auspices taken by Romulus and Remus, cf. Livy 1. 6 f.

1. **curantes . . . cura**: such a pleonasm is not uncommon in ancient writers; cf. Plaut. *Men.* 895, *magnâ cum cura ego illum curarî volo*, and St. Luke 22. 15, *with desire I have desired to eat this Passover with you.* Note also the alliteration in the verse. — 2. **regni**: on the case, A. & G. 218, *b.* — **auspicio augurioque**: *augurium* is the more general word, but here again we have pleonasm and alliteration. — 3. **hinc Remus**: according to Livy, Romulus stood on the Palatine, Remus on the Aventine. Where Ennius put Remus is matter for conjecture. — 4. **servāt**: *watches for*, = *observat*, but archaic Latin is apt to prefer simple to compound verbs. On the quantity, cf. *essēt*, 7, and see the note on *soror*, 1. 7. — 5. **quaerit**: used absolutely, *looks for omens.* — 6. **-ne**: *or*, the interrogative particle being omitted in the first member of the double question; A. & G. 211, *a.* — **Remora**: even at a late period there was a spot on the Aventine called Remoria, where Remus was said to have watched for the birds. — 7. **cura**: *anxiety.* — **induperator**: archaic for *imperator*, *indu* being an older form of *in*. — 8. **mittere**: *let fall.* At the Ludi Circenses the presiding magistrate gave the signal for the start by throwing down a *mappa* or *napkin*. On these races, Smith, *D. A. s. v. Circus*, p. 432 ff. — 9. **volt**: *is about to.* — 10. **quam**: *how.* — **pictis faucibus**: the decorated doors of the *carceres*, for which see Smith. — 11. **populus**: note the *diastole*, A. & G. 359, *f*; G. 721. — **ora tenebat**: cf. Verg. *Aen.* 2. 1, *intentique ora tenebant.* — 12. **rebus**: *the result*, a curious dative, cf. A. & G. 235. 'They set their faces for the sight.' — 14. It may be that Cicero, who quotes this passage and thus preserves it for us, has omitted a verse or two about the night which may have preceded this line. Some editors place verse 13 after verse 2. — **candida**: used of a *brilliant* whiteness, and hence more natural here than seems *albus* in 13, although Ennius elsewhere uses *albus* of the sun. — **icta**: *struck, shot.* — **foras**: modifies *dedit.* — 15. **praepes**: the exact meaning of this adjective (*flying forward*? cf. 10. 7) was obscure even to the ancients, but, as it was often applied to a bird of good omen, it may be rendered *auspicious.* — 17. **ter quattuor**: Augustus had the same augury of *twelve* vultures in the Comitia on the occasion of his first election to the consulship, 43 B. C., cf. Dio Cassius 46.46. So, too, Venus augurs from *twelve* swans in *Aen.* 1. 393. — **quattuor**: if the text is right, this must be scanned as a dissyllable, but the synizesis is strange. Most editors write *quattor*, which, however, is found only in late inscriptions. — 18. **avium**: this, too, is a case of synizesis, *avyum*; cf. A. & G. 347, *d*, remark. — 19. **conspicit**: = *intellegit.* — **data esse**: the subject is *regni scamna solumque*, which is modified by *auspicio stabilita*, while *propritim* belongs to *data esse* and means *exclusively, as his own.* Note that, although the final vowel of *stabilita* is naturally short, the word being a neuter plural, yet the *syllable*, though without ictus, is long by position before the two consonants at the beginning of the next word. This would not occur in classical poetry; cf. G. 703, Rem. 1. — 20. **scamna solumque**: *throne and soil.*

**3.** Ennius's story that this Delphic oracle was given to King Pyrrhus is doubtless based upon the well known tale of Croesus (Hdt. 1. 53), who was told by the oracle that if he invaded Persia he should destroy a great kingdom. Pyrrhus is called *Aeacides* because he claimed descent from Aeacus and Achilles.

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**4.** A description of the cutting of the wood for the funeral pyre which Pyrrhus reared for his own and the Roman soldiers who fell in the battle of Heraclea, B. C. 280. The passage is an imitation of Homer's account of the wood-cutting for the pyre of Patroclus, *Il.* 23. 114 ff.:

> οἳ δ' ἴσαν ὑλοτόμους πελέκεας ἐν χέρσιν ἔχοντες
> σειρὰς τ' εὐπλέκτους· πρὸ δ' ἄρ' οὐρῆες κίον αὐτῶν·
> πολλὰ δ' ἄναντα κάταντα πάραντά τε δόχμιά τ' ἦλθον.
> ἀλλ' ὅτε δὴ κνημοὺς προσέβαν πολυπίδακος Ἴδης,
> αὐτίκ' ἄρα δρῦς ὑψικόμους ταναήκεϊ χαλκῷ
> τάμνον ἐπειγόμενοι· ταὶ δὲ μεγάλα κτυπέουσαι
> πίπτον·

and it is in its turn imitated by Vergil, *Aen.* 6. 179 ff.:

> Itur in antiquam silvam, stabula alta ferarum:
> procumbunt piceae: sonat icta securibus ilex,
> fraxineaeque trabes: cuneis et fissile robur
> scinditur: advolvont ingentis montibus ornos.

1. **arbusta alta**: note the characteristic alliteration here and in *fraxinus frangitur, abies alta;* in *pinus proceras pervortunt* he goes a step too far for real beauty. The onomatopoeia in *fraxinus frangitur* is admirable, and the selection of epithets for the trees is very appropriate. — 5. **silvāī frondosāī**: on the forms, A. & G. 36, *a*. Note the homoeotelenton.

**5.** In 280 B. C., Fabricius and other envoys were sent to negotiate with Pyrrhus for the ransom of the Roman prisoners. Of the king's speech as given by Ennius, Cicero says (*Off.* 1. 38), *regalis sane et digna Aeacidarum genere sententia.* The Roman writers regularly treated him as a chivalrous foe.

Prose translation in Sellar, *P. R.* p. 99.

1. **dederītis**: perf. subjunctive in a prohibition. Short *i* is never found in this form of the tense. — 2. **nec cauponantes bellum**: *caupo* is a petty retail dealer. Hence, *not turning war into petty traffic.* The phrase looks like an imitation of Aeschylus, *Sept.* 545, *οὐ καπηλεύσειν μάχην*, which, however, means *fight by wholesale.* — 3. **cernamus**: *decide, determine.* The usage of the verb in this sense with an accusative seems to be old legal Latin. 'Putting our lives to the issue.' — 4. **velīt**: see on *servāt*, 2. 4. — **era Fors**: *Dame Fortune.* — 5. **accipe**: *hear*, addressed to Fabricius, while *ducite*, 8, is addressed to all the envoys. — 7. **eorundem**: scanned as a trisyllable. — **certumst**: *I am resolved.* — 8. **dono doque**: pleonastic, like our 'give and grant.' — **volentibus . . . dis**: a common polite formula. — Note the spondaic verse. Vergil ends two verses with the same words: *Aen.* 3. 12; 8. 679.

**6.** In 235 B. C. the temple of Janus was closed for the second time in the history of Rome; cf. Livy 1. 19. 3. But war soon broke out again, and the temple was not shut for a third time until after the battle of Actium, B. C. 29. Horace, in preserving this passage of Ennius (*Sat.* 1. 4. 60 ff.), notes that it is true poetry, for even the individual words, if you dismember the sentence, are, as it were, the *disiecti membra poetae.* In fact, we have here poetic personification (*Discordia* and *Belli*), two words which smack of epic diction (*taetra* and *ferratos*), and the alliteration and pleonasm *postes portasque.*

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1. **Discordia**: Ennius appropriately makes the goddess Strife (the Greek Ἔρις, whose apple led to the Trojan war) break open the gates. Vergil is not so happy in the selection of Juno in his imitation (*Aen.* 7. 622), *Belli ferratos rumpit Saturnia postes.* — 2. **ferratos**: *ironshod, ironclad.* — Vergil in another imitation has (*Aen.* 1. 293) *dirae ferro et compagibus artis | claudentur Belli portae,* prophesying the closing by Augustus.

7. From this famous description of the 'Cunctator,' Vergil takes (*Aen.* 6. 846) his *Tu Maximus ille es | unus qui nobis cunctando restituis rem.*

1. **rem**: = as often, *rem publicam.* — 2. **noenum**: = *ne, not,* + *oinom* or *oenum,* old forms of *unum.* — **rumores**: = *fumam,* 'what men said of him.' — **ponebāt**: see on *servāt,* 2. 4.

8. An oft-quoted characterization, applied by Ennius to a poor shepherd who showed the consul Flaminius a pass which led into the Macedonian camp. The story is told in Livy 32. 11.

**re**: *wealth.* — **fidēī**: note the quantity of the penult, which is found thus only once or twice elsewhere.

9. Of this verse, Cicero (*Rep.* 5. 1) says: *vel brevitate vel veritate tamquam ex oraculo mihi quodam esse effatus videtur.*

**stat**: *stands fast.* The ablatives are instrumental.

10. The brave stand made by a tribune in a battle during the war with the Istrians, 178 B. C. Imitated from Homer's description of Ajax, *Il.* 16. 102 ff.

> Αἴας δ' οὐκέτ' ἔμιμνε· βιάζετο γὰρ βελέεσσι·
> δάμνα μιν Ζηνός τε νόος, καὶ Τρῶες ἀγαυοί
> βάλλοντες· δεινὴν δὲ περὶ κροτάφοισι φαεινὴ
> πήληξ βαλλομένη καναχὴν ἔχε, βάλλετο δ' αἰεὶ
> κὰπ φάλαρ' εὐπολίηθ'· ὁ δ' ἀριστερὸν ὦμον ἔκαμνεν,
> ἔμπεδον αἰὲν ἔχων σάκος αἰόλον· οὐδὲ δύναντο
> ἀμφ' αὐτῷ πελεμίξαι, ἐρείδοντες βελέεσσιν.
> αἰεὶ δ' ἀργαλέῳ ἔχετ' ἄσθματι· κὰδ δέ οἱ ἱδρὼς
> πάντοθεν ἐκ μελέων πολὺς ἔρρεεν, οὐδέ πῃ εἶχεν
> ἀμπνεῦσαι· πάντῃ δὲ κακὸν κακῷ ἐστήρικτο.

Cf. Vergil, *Aen.* 9, 806 ff., of Turnus:

> Ergo nec clipeo iuvenis subsistere tantum
> nec dextra valet: iniectis sic undique telis
> obruitur. Strepit adsiduo cava tempora circum
> tinnitu galea, et saxis solida aera fatiscunt,
> discussaeque iubae capiti, nec sufficit umbo
> ictibus; ingeminant hastis et Troes et ipse
> fulmineus Mnestheus. Tum toto corpore sudor
> liquitur; et piceum (nec respirare potestas)
> flumen agit: fessos quatit aeger anhelitus artus.

1. **conveniunt**: *come all together.* — **tribuno**: A. & G. 235 N. — 2. **tinnit**: see on *servāt,* 2. 4. — 3. **galeae**: sc. *tinniunt.* Cf. Vergil's imitation in *Aen.* 9. 666, *tum scuta cavaeque | dant sonitum flictu galeae.* — **nec**: for the usual *non.* — **pote**:

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sc. *est*. The form *pote*, like *potis*, is of all genders. — 5. **adundantes hastas**: *the swelling tide of lances*. — 7. **praepete**: see on 2. 15, and cf. Verg. *Aen.* 4. 71, *volatile ferrum*. — 8. **Histri**: a tribe dwelling in the district still called Istria.

**11.** Here again Ennius forms a connecting link between Homer and Vergil. In the Iliad, 6. 506 ff., Paris going to battle is compared to a stalled horse at large:

> ὡς δ' ὅτε τις σταθὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,
> δεσμὸν ἀπορρήξας θείῃ πεδίοιο κροαίνων,
> εἰωθὼς λούεσθαι ἐϋῤῥεῖος ποταμοῖο,
> κυδιόων· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
> ὤμοις ἀίσσονται· ὁ δ' ἀγλαΐῃφι πεποιθώς,
> ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων.

And so Turnus in the *Aeneid*, 11. 492 ff.,

> Qualis, ubi abruptis fugit praesaepia vinclis
> tandem liber equus campoque potitus aperto;
> aut ille in pastus armentaque tendit equarum;
> aut adsuetus aquae perfundi flumine noto
> emicat, arrectisque fremit cervicibus alte
> luxurians, luduntque iubae per colla, per armos.

Ennius (who probably also applied this simile to some enemy of the Romans) has omitted a part of Homer's comparison and added a new thought in the last verse. Vergil in this case is evidently drawing directly from Homer, and takes little, if anything, from Ennius.

1. **equŏs**: nominative. A. & G. 38 N. — **fartus**: cf. *Jeremiah* 5. 8, *They were as fed horses in the morning*. — 2. **vincla**: *tether*. — **magnis animis**: *high spirits*. — 3. **caerula**: we find this adj. applied to the color of trees in Ovid, *M.* 11. 158, *A. A.* 2. 518; in Propertius to a cucumber, 4. 2. 43; and in Manilius to leaves, 5. 260. In these passages and here it would seem that we must render it *green*. Ennius used the word much more happily in another passage, *ponti caerula prata*. — 5. **spiritus**: *breathing*. — **anima**: *breath*.

**12.** Cicero in quoting this passage (*Cato M.* 14) tells us that in it Ennius was comparing his own old age to that of a victorious racehorse.

1. **equos**: nominative. — **spatio**: used here for the racecourse. 'At the very end of the course.' — 2. **vicit Olympia**: imitated from the Greek Ὀλύμπια νικᾶν. — **confectus**: *foredone*.

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## EPIGRAMS.

Metre: Elegiac Distich or Stanza. See p. 3, § 17, and cf. § 27.

* { A. & G. 363. / G. 785.

Scheme of the second verse:

⏑ ⏑ | ⏑ ⏑ | ⏑ ‖ ⏑ ⏑ | ⏑ ⏑ | – ×

**13.** These two verses are in many editions prefixed to the two which follow (14), and the four are called the 'Epitaph of Ennius.' There is, however, no

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real evidence that they belong together. Some scholars hold that the first two were written by an unknown poet after the death of Ennius.

Prose translation in Sellar, *P. R.* p. 76.

1. **Enni imaginis**: scan thus: ⏑ ⏑ | ⏑ ⏑ ⏑. Note that the final *i* in *Enni* is only half elided. Ennius is here following Homer, in whose poetry half-elision is common. — 2. **panxit**: *made fast, composed.*

**14.** Compare with this the wish of Solon:

*μηδέ μοι ἄκλαυστος θάνατος μόλοι, ἀλλὰ φίλοισιν*
*καλλείποιμι θανὼν ἄλγεα καὶ στοναχάς* —

which Cicero thus translated (*Tusc.* 1. 117):

Mors mea ne careat lacrimis: linquamus amicis
maerorem, ut celebrent funera cum gemitu.

1. **dacrumis**: older form of *lacrumis*, cf. *dingua* and *lingua*. We are told that Pompey preferred the old spelling and pronunciation *kadamitates* instead of *calamitates*. Note the alliteration with *decoret*, and cf. *volito vivos* in the next verse. — **decoret**: *pay* (me) *honor.* — 2. **faxit**, on the form, G. 131, 4, *b.* — **volito**: *flit.* Sellar, *P. R.* p. 76, translates: *I still live as I speed to and fro through the mouths of men.* Vergil imitates this in *G.* 3. 8 f., *temptanda via est, qua me quoque possim | tollere humo victorque virum volitare per ora.*

**15.** Cicero (*Legg.* 2. 57) says that this was written by Ennius on Scipio. The latter died some fifteen years before his friend.

Prose translation in Sellar, *P. R.* p. 75.

1. **situs**: a very common word on tombstones; hence the abbreviation H · E · S or H · S · E. — 2. **quivit**: from *queo.* — **opis pretium**: *reward for his service.*

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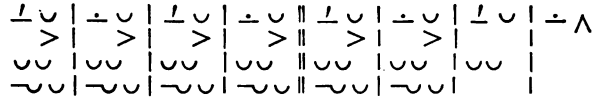
## IN TROCHAIC VERSE.

**Metre**: Trochaic Tetrameter or Septenarius. See p. 5, § 25.

* { A. & G. 367. G. 770 Hayley, § 40.

**Scheme**:



Instead of ⏑ ⏑ or 'cyclic' dactyl, many scholars indicate the dactyl of trochaic verse by ⏑ ⏑. See p. 1, § 1.

**16.** Moral of the Aesopean fable of the Lark and the Reapers. It was written in the Septenarius throughout, but only a few phrases and the moral remain to us of Ennius's poem. Cf. La Fontaine, 4. 22.

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1. **argumentum**: *sign, warning.* — 2. **tute**: A. & G. 99, *f.* — **possies**. A. & G. 137, *b*, note.

**17.** Courageous words of Telamon (in the tragedy of that name) on receiving news that both his sons had been killed in battle. So Xenophon, on learning that his son Gryllus had fallen nobly at Mantinea, said: *θεοῖν θνητὸν γεγεννηκώς.*

1. **re**: dative, A. & G. 74, *a*. — **sustuli**: *reared.*

**18.** Telamon is the speaker here also. It was a fundamental Epicurean doctrine that the gods dwelt in a state of divine repose, without interfering in the affairs of this world for good or ill.

1. **esse**: *exist.* — **caelitum**: agreeing with the gen. plural *deum.* — 2. **abest**: *it is far from so.*

**19.** This, too, is from the *Telamon*. A shrewd exposure of the pretensions of soothsayers and fortune-tellers, applicable to any age and country. Prose translation in Sellar, *P. R.* p. 115.

1. **vates**: this word, the oldest Latin term for poet, had in Ennius's time fallen into contempt on account of its application to soothsayers. The Greek word *poeta* was substituted. *Vates* was revived in the Augustan age by Vergil and Horace, who used it of an inspired bard, in a higher sense than *poeta*. — **arioli**: spelled also *harioli*. — 3. **alteri**: dative. — 4. **ab eis**: scan thus: ∪ ∪ >, and so the next foot. — **drachumam**: note the contrast between this small coin and the meaning of *divitias*.

## CATULLUS.

(Probably 87–54 B. C.)

* { Mackail, pp. 52–61.
  { Cruttwell, pp. 232–238.
  Sellar, *P. R.*, Chap. 15.

* Martial, 14. 195,

Tantum magna suo debet Verona Catullo,
quantum parva suo Mantua Vergilio

Metrical translations of Catullus's poems by Sir Theodore Martin, Robinson Ellis, George Lamb, and others.[1]

**1.** Dedication of a volume of poems to Cornelius Nepos.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14, cf. § 29).

1. **Quoi**, = *cui*, was the early form, and did not give way to *cui* until the first century A. D. The first volume of inscriptions (to Caesar's death) has only *quoi*.

[1] Martin's translations are the best. He does not preserve the traditional order of the poems, but he keeps the usual numbering, so that any poem can be easily found by consulting the table of contents. Ellis reproduces the original metres.

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— **dono**: present with future meaning; A. & G. 276, *c*; G. 228. — **novom**: see A. & G. 7. — **libellum**: regularly used of a book of poetry, which was generally shorter than a book of prose. — **2. pumice**: pumice was used to even and polish the ends of the papyrus roll; cf. **12.** 8; Ov. *Trist.* 1. 1. 11, *nec fragili geminae poliantur pumice frontes.* On the Roman book see Smith, *D. A.*, s. v. *Liber.* — **4. nugas**: *trifles*, used of light short poems. So often in Horace and Martial. — **5.** Nepos, author of the familiar *Lives*, wrote also *Chronica* in three books (*tribus chartis*), which was the first attempt by an Italian at writing universal history. The friendship of Nepos and Catullus may have sprung from the fact that both came to Rome from Cisalpine Gaul. In the *Life of Atticus* (12. 4) Nepos speaks of Lucretius and Catullus together as the most finished poets of their time. Nepos himself appears to have written love-poems. — **6. charta**: a sheet of paper made from the inner pith of the papyrus stalk. Here used by synecdoche for the book or roll made from it. — **7. Iuppiter**: not a case of address, but a mere exclamation of amazement at such a learned work. — **8. quid-quid hoc libelli**: "*this little booklet*," Martin. *Libelli* is partitive; A. & G. 216, *a*, 3; G. 369. — **9. patrona virgo**: the muse of lyric poetry. The muses are elsewhere called *virgines*. Poets were *sub clientela Musarum*. Some scholars think that Minerva, not the muse, is invoked here. She was a patroness of poets (Ov. **11.** 25, *dea carminis illa est*), and it was in her temple on the Aventine that the poets' guild had its meetings. — **10.** With this modest prayer for a poet's fame compare the more confident tone of Ovid's farewell to love-songs, *Ov.* **15.** 19 f. Even Catullus is not always so modest.

**2.** Poems upon pet birds were not uncommon in antiquity. Catullus has another poem (3), lamenting the death of Lesbia's sparrow. Cf. further Ov. *Am.* 2. 6 on the death of a parrot, Mart. 1. 7 on a dove, 14. 76 on a magpie, etc. These were all outdone, however, in length and elaboration by John Skelton, an English poet of Henry Eighth's time. In his *Boke of Phyllyp Sparowe* we have a dirge over the death of the pet of a nun, Jane Scrope.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

**1. Passer**: vocative belonging with vss. 9 and 10, all that intervenes being parenthetical. The sparrow was the canary-bird of Roman ladies, and is still a common pet in Italy. — **2. qui**: old ablative of the relative, interrogative, and indefinite pronouns. A. & G. 104, *c*. — **ludere**: depends on *solet* in vs. 4. — **3. quoi**: see on 1. 1. — **primum**: *tip*, i. e. first part of; cf. *summus mons*, etc. — **adpetenti**: of the bird's pecking. — **5. desiderio**: = the person longed for. Cicero writes to his wife and children (*ad Fam.* 14. 2. 4), *valete, mea desideria.* — **nitenti**: "*bright*," Ellis. — **6. carum**: adj. limiting *nescio quid*, which is cognate obj. of *iocari*. Whatever Lesbia does is *dear* to Catullus. Another interpretation makes *carum nescio quid* = φίλον τι. — **iocari**: *to trifle, frolic.* — **7. solaciolum**: diminutives are characteristic of Catullus. — **doloris**: *love-pangs*. Cf. Ov. *A. A.* 2. 519, *litore quot conchae, tot sunt in amore dolores.* — **8. credo**: parenthetical. — **ut acquiescat**: purpose of *iocari*. — **9. ipsa**: = *puella*. — **possem**: A. & G. 267; G. 260.

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**3. Lament for Lesbia's Sparrow.**

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14). Translated by Byron, *Translation from Catullus.*

1. **Cupidines**: the plural often in Alexandrian poets. Catullus introduces the idea to Latin poetry and is followed by later writers. In art, too, many Cupids are often represented in attendance upon Venus, or sometimes upon Bacchus. *Veneres* is plural here for symmetry with *Cupidines*. Cf. 10. 12 (plural just as here) with Carmen 36. 3, *Veneri Cupidinique.* — 2. **quantumst** (= *quantum est*) **hominum**: *all the men there are.* On case of *hominum* see note on 1. 8. — **venustiorum**: possessed of all charms and graces of mind and body. The personification of all these qualities is Venus, and to Catullus's mind Lesbia is not far behind; cf. 25. 5 f. — 5. This idea recurs frequently in the Alexandrian poets. Terence first used it in Latin literature: cf. *Ad.* 701, *magis te quam oculos nunc ego amo meos.* Catullus has it elsewhere; see e. g. 11. 1. Cf. also *Deut.* 32. 10, *he instructed him, he kept him as the apple of his eye.* Once Catullus addresses an intimate friend as *ocelle;* cf. also 14. 2. — 7. **ipsam**: *mistress.* Cf. the Pythagorean *αὐτὸς ἔφα, ipse dixit = the master said so, it is gospel truth.* Cf. 2. 9. — 8. **illīus**: Catullus has but one case of a long penult in genitives of this class, *illīus,* Carmen 67. 23. Cf. A. & G. 347, *a,* Ex. 1; G. 706, Ex. 4. — 10. **ad solam dominam**: cf. Carmen 61. 219, *rideat ad patrem.* — 12. A similar thought is to be found in a fragment of Philetas, the teacher of Theocritus (frg. 4 Sch. = Stob. *Flor.* iv. p. 94 Meineke), *ἄτραπον εἰς Ἀΐδεω | ἦνυσα, τὴν οὔπω τις ἐναντίον ἦλθεν ὀδίτης.* Vergil's *ripam irremeabilis undae* (*Aen.* 6. 425) and Shakspere's *The undiscovered country from whose bourn No traveller returns* (*Hamlet* 3. 1. 79 f.) will occur to all. — 15. **mihi**: what is Lesbia's loss is Catullus's too. For syntax cf. A. & G. 229; G. 345, R. 1. — 16. **miselle passer**: *poor little sparrow.* — 17. **tua opera**: the metre shows the case. — 18. Juvenal alludes to this line in 6. 7 f., *cuius | turbavit nitidos exstinctus passer ocellos.* Cf. Mart. 7. 14. 3 f., *ploravit amica Catulli | Lesbia, nequitiis passeris orba sui;* Herrick in 256, *Upon the Death of his Sparrow:* —

> 'Had Lesbia, too too kind, but known
> This sparrow, she had scorn'd her own,
> And for this dead, which under lies,
> Wept out her heart as well as eyes.'

**4.** An old yacht, lying on the shore of a lake, boasts of its early seaworthiness. Of many parodies on this poem, the earliest, ascribed to Vergil (*Cat.* 8), begins, *Sabinus ille quem videtis, hospites, ait fuisse mulio celerrimus.*

Metre: Iambic Trimeter or Senarius.

* { A. & G. 365, and *a, b.*
{ Hayley, §§ 21–24.

1. **Phasellus**: it has generally been held, in spite of many difficulties, that Catullus is here writing of his own yacht in which he returned from Bithynia to Italy in 56 B. C. It is much simpler, as Professor C. L. Smith has shown (*Harvard Studies in Classical Philology,* iii. pp. 75 ff.), to assume that Catullus had no personal interest in the boat. It was built on the shore of the Euxine, whence it bore its owner in safety to some Italian lake — perhaps Lake Garda (Lacus

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Benacus), for Catullus had a villa upon the shore of this lake. A beautiful vessel, built abroad, of proved sea-faring qualities, it had for many years been the pride of the lake; but now at last it lies on the beach, "a reminder, to all who know its history, of the goodness of the twin deities who long ago, without so much as demanding a vow for their service, had brought it safely through its dangerous journey." The phasellus was a light swift sail boat, sometimes, but not always, supplied with oars. Cf. vss. 2–5; also Hor. 13. 28 f., *fragilem phaselon* (cf. φάσηλος); Cic. *ad Att.* 14. 16. 1, *in phaselum epicopum.* The name was not confined, however, to small craft; cf. Sall. *apud Nonium*, p. 534, *cohors una grandi phaselo vecta.* Appian (*de Bell. Civ.* 5. 95) mentions φάσηλοι τριηρετικοί, which may perhaps have been suitable for fighting, like triremes. See Torr, *Ancient Ships*, p. 120. — **2. fuisse**: *has been* (in its day). — **celerrimus**: for case, cf. A. & G. 272. *b*; G. 527. N. 2; for gender, G. 211. R. 2 (cf. A. & G. 187, *e*). — **3. ullius**: see on 3. 8. — **trabis**: cf. *Aen.* 3. 191, *vastum cava trabe currimus aequor.* So δόρυ in Greek, as Eur. *Hel.* 1611, ἄναξ ἐς Ἑλλάδ' εἶπεν εὐθύνειν δόρυ. — **5. foret**: = *erat* of dir. disc. On secondary sequence, cf. A. & G. 336, B. N. 2; G. 518. — **6–9.** The course of the yacht from the Pontus (Euxine) to Italy is here traced backwards. — **hoc**: object of *negare.* — **Hadriatici**: adjective used for *Hadriae.* The Adriatic was a stormy sea; cf. Hor. *Carm.* 1. 33. 15, *fretis acrior Hadriae; Taming of the Shrew*, 1. 2, *rough as are the swelling Adriatic seas.* — **7. Cycladas**: also a dangerous neighborhood: cf. Hor. 4. 20. — **8. Rhodum nobilem**: Rhodes was famous as a maritime power for several centuries. In Catullus's time the island was especially resorted to by students of oratory and rhetoric. Cicero and Caesar studied there under Molon. — **Thraciam**: adjective limiting *Propontida.* — **9. Propontida**: the final short syllable is lengthened in thesis before the following mute and *r*. So *impotentia* in vs. 18 and *ultimā Britannia* in Carmen 29. 4. Cf. G. 704 (end) and 703, R. 1, and see on Ennius 2. 20. — **10. post**: adverb with *phasellus.* A Grecism not common in Latin until the Augustan age, A. & G. 188, *e* 4; G. 439, N. 4. — **11. comata silva**: "*a leafy wood,*" Munro. From the time of Homer's κόμη ἐλαίης (*Od.* 23. 195) the poets often compared foliage to hair. — **12. sibilum edidit**: cf. Longfellow's *the murmuring pines*, Bayard Taylor's pine *filled with a whispering gush* (*Metempsychosis of the Pine*), and Tennyson's (*Princess*)

> 'As in a poplar grove when a light wind wakes
> A lisping of the innumerous leaf and dies,
> Each hissing in his neighbour's ear.'

— **loquente coma**: Vergil is less artificial, *Ecl.* 8. 22, *pinos loquentes.* Cf. Tennyson's *The Talking Oak*, stanzas 5 and 6:

> 'For oft I talked with him apart,
> And told him of my choice,
> Until he plagiarised a heart,
> And answer'd with a voice.
>
> Tho' what he whisper'd under Heaven
> None else could understand;
> I found him garrulously given,
> A babbler in the land.'

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— 13. **Amastri**: Greek vocative. Amastris was a town on the coast of Paphlagonia, Cytorus a neighboring mountain. — 14. **tibi**: singular (so *tuo* in vss. 16 and 17) because the town and the mountain are thought of as one locality. — 18. **impotentia**: see on vs. 9 for the metre. — 19. In alternative conditions the poets sometimes omit *sive* with the first member, as here with *laeva*. G. 496, N. 1, end. — 20. **vocaret aura**: cf. *Aen.* 3. 356, *aurae vela vocant*, but *ib.* 4. 417, *vocat iam carbasus auras*. — **utrumque**: with *pedem*. — **Iuppiter**: = *aura*; cf. Ennius in Varro's *L. L.* 5. 65, *Iuppiter . . . qui ventus est et nubes, imber postea, atque ex imbre frigus, ventus post fit, aer denuo.* He is often used of the sky, as in Hor. 1. 25, *manet sub Iove frigido venator*. — 21. **pedem**: *pedes* (πόδες) were the sheets which fastened the lower corners of the sail when it was set. A breeze dead astern (*secundus*) would exert the same tension on both sheets; cf. Ov. *Fast.* 3. 565, *nancta ratem . . . pede labitur aequo*. — 22. Such a "goodly vessel" could "laugh at all disaster," and had found no need to invoke the gods to bring her safely to her destination. The gods of the sea are poetically called *shore gods*, because offerings were made to them upon coming safe to land. Cf. Verg. *Geor.* 1. 436, *votaque servati solvent in litore nautae | Glauco*, etc. In Horace's prayer for a safe voyage for Vergil to Athens (*Carm.* 1. 3), Venus, the Dioscuri, and Aeolus are invoked. — 23. **sibi**: agent, A. & G. 232, *a*; G. 354. — **marei**: = *mari*. From about the time of the Gracchi *ei* was often used in writing to represent a long *i*. There was at this time no difference in sound between *i* and *ei*; cf. Allen, *Early Latin*, § 9. — 24. **novissimo**: *most distant*; cf. Ov. *Trist.* 3. 13. 27, *terrarum pars paene novissima, Pontus*. — **limpidum**: Ellis testifies to the "transparent and exquisite blue of the Lago di Garda" to-day. We cannot be certain, however, that Lake Garda is meant here; see on vs. 1. — 26. **senet**: *is passing its old age*. — **tibi**: singular, not as in vs. 14, but meaning Castor alone: then Pollux (*gemelle Castoris*) is added as an afterthought. — 27. "The Great Twin Brethren" were so constantly thought of together, that the name of either one would suffice for both. So the temple of Castor (Liv. 2. 42. 5) at Rome was the seat of worship of both brothers. With the expression here cf. Hor. *Epod.* 17. 42 f., *Castor fraterque magni Castoris; Carm.* 3. 29. 64, *geminus Pollux*. The Dioscuri were protectors of sailors; cf. *Hymn. Hom.* 33. 6 f., σωτῆρας . . . ὠκυπόρων τε νεῶν; Hor. *Carm.* 1. 3. 2, see on vs. 22; N. T., *Acts*, 28. 11, ἀνήχθημεν ἐν πλοίῳ . . . Ἀλεξανδρίνῳ, παρασήμῳ Διοσκούροις (see on Hor. 4. 10).

**5.** Live and Love.

'It was a lover and his lass,
. . . . . .
This carol they began that hour,
With a hey and a ho and a hey nonino!
How that life was but a flower:
. . . . . .
And therefore take the present time
With a hey and a ho and a hey nonino!'
Shakspere, *As You Like It*, 5. 3.

'What is love? 'tis not hereafter;
Present mirth hath present laughter;

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What 's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth 's a stuff will not endure.
*Twelfth Night*, 2. 3.

**Metre**: Phalaecean or Hendecasyllabic (p. 3, § 14).

Several translations and imitations are given by Martin, pp. 170 ff. See also Byron, *Imitated from Catullus*.

1. **vivamus**: of course not of mere existence, but of real living, of enjoying life. Cf. Mart. 1. 15. 12, *sera nimis vita est crastina; vive hodie*. — **amemus**: shows what Catullus at this time thought real life meant. The old Greek poet Mimnermus agreed with him; cf. frag. 1, τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης. — 2. **rumores**: cf. Enn. 7. 2. — **severiorum**: *too strait-laced*. Cf. a young man's complaint in Terence, *Heaut.* 213 f., *Quam inīqui sunt patrēs in omnis ădulescentis iūdices! | Qui aequom ēsse censent nōs a pueris ēlico nascī senes.* — 3. **unius**: see on *illius*, 3. 8. — **assis**: A. & G. 252, *a* & *b*; G. 380. — 4-6. Cf. the similar thought in Hor. *Carm.* 4. 7. 13 ff., *damna tamen celeres reparant caelestia lunae; | nos ubi decidimus | quo pater Aeneas, . . . | pulvis et umbra sumus.* — 5. **lux**: *day of life*. Note the antithesis between *lux* and *nox*. On *lux* = *life*, cf. Verg. *Georg.* 4. 255 f., *tum corpora luce carentum | exportant tectis et tristia funera ducunt.* — 6. **nox**: *night of death*; so Hor. *Carm.* 1. 28. 15 f., *omnis una manet nox | et calcanda semel via leti*. Cf. the thought in 3. 11 f., and see note on 3. 12. — 7. **deinde**: synizesis is regular in this word and in *dein*. — 8. **altera**: = *secunda*. — 9. **usque**: *without stopping*. — 10. **fecerīmus**: so *dederītis*, Ov. *Met.* 6. 357. The occasional ī in fut. perf. forms is possibly due to confusion with perf. subj. forms where the long quantity was original; cf. Enn. 5. 1. The line means, not *when we have made many thousand kisses* (*basia facere* not being any more idiomatic Latin than *to make kisses* is idiomatic English), but *when we have made up many thousands*, i. e. in our reckoning. So Iuv. 14. 326, *fac tertia quadringenta*. — Catullus' somewhat formidable number of kisses was not enough for Martial, 6. 34. 7 f., *nolo quot* [i. e. *basia*] *arguto dedit exorata Catullo | Lesbia: pauca cupit, qui numerare potest.* Cf. further the joke in 12. 59. 1 and 3, *tantum dat tibi Roma basiorum | quantum Lesbia non dedit Catullo*. Herrick, in his imitation (see Martin, p. 172) of the latter part of the poem, outdoes his model many hundred-fold:

'Give me a kiss, and to that kiss a score,
Then to that twenty add a hundred more —
A thousand to that hundred — so kiss on
To make that thousand up a million;
Treble that million, and when that is done,
Let 's kiss afresh as when we first begun.'

See further Martin, pp. 178 and 179. — 11. **conturbabimus**: so that the exact count may be lost. — **ne . . . aut ne**: a variation of *ne aut . . . aut*; G. 543. 4. — 12. **invidere**: *to envy* and also *to cast the evil eye upon*. The Romans had the superstition, which is, indeed, not yet dead, that counting one's possessions rendered them especially liable to the influence of magic. Catullus in his other poem on kisses refers to this notion again (5. 11 f.), *quae nec pernumerare curiosi | possint nec mala fascinare lingua*. Martin, p. 174, cites a French proverb, *Brebis*

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*comptés, le loup les mange.* That the Jews had a similar feeling is seen from 2 *Samuel* 24. 1–10. Cf., too, 1 *Chron.* 21. 1–8 and 17.

**6.** A reply to Lesbia. She appears to have asked, upon hearing the preceding poem (5), how many kisses would be necessary to satisfy Catullus.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

**2. tuae**: subjective; cf. 5. 7 and 7. 18. Notice the alliteration in this verse. — **3. quam**: the correlative *tam* is in 9. — **harenae**: cf. Hor. *Carm.* 1. 28. 1, *numero carentis harenae; Judges* 7. 12, *as the sand by the seaside for multitude.* — **4. Cyrenis**: plural is usual in Latin, although the Greek = Κυρήνη. The city is named here for the district, Cȳrēnāĭcă, a word which was not admissible for metrical reasons. This district was famous before the Christian era for its production and export of asafetida. — **5. oraclum Iovis**: the temple and oracle of Ammon or Hammon, situated in an oasis of the Libyan desert 400 miles from Cyrene. Ammon was identified by the Romans with Jupiter. — **aestuosi**: *seething*, as having his abode in the desert. — **6. Batti**: the founder of Cyrene in the seventh century B. C. He was worshipped after death, as Romulus was by the Romans. Hence *sacrum sepulcrum*. The tomb was at Cyrene. — The last three lines are an echo of the learned allusions with which the Alexandrian poets, whom Catullus directly imitated in some of his poems, delighted to fill their writings. One of the greatest of these poets, Callimachus, was a native of Cyrene. — **7. sidera multa**: cf. *Hebrews*, 11. 12, *so many as the stars of the sky in multitude.* — **9. te**: subject of *basiare*. — **11. pernumerare**: see on 5. 12; there it was the witchcraft of the evil eye which was feared, here it is the evil or malicious tongue. One way for the evil tongue to injure a man was by uttering extravagant praises of him, thereby exciting the envy of the gods; cf. Verg. *Ecl.* 7. 28, *ne vati noceat mala lingua futuro.* — **12. mala**: case is shown by the metre.

**7.** Soliloquy after a quarrel with Lesbia. Catullus had evidently met with a rebuff from Lesbia, and with this poem was trying to persuade himself that he did not much care after all. Yet the very first line, *Miser Catulle, desinas ineptire*, shows that he did care, and the verses addressed to Lesbia (12–18) breathe not so much a farewell as the hope of drawing her back to his embraces again. Landor said of this poem, "No poet, uttering his own sentiments in a soliloquy, has evinced such power in the expression of passion, in its sudden throbs and changes, as Catullus has done here" (see Martin, p. 182); and Macaulay wrote that this poem with two others of Catullus (15 and Carmen 76) always moved him to tears (see Trevelyan's *Life of Macaulay*, ii. chap. 14).

Metre: Choliambic.

* { A. & G. 365, *c.*
{ G. 764.

**1. Catulle**: Catullus is fond of addressing himself in his poems, and also of speaking of himself in the third person, as in vs. 12. — **desinas**: A. & G. 266, *a*; G. 263, 2 (*a*). — **3. candidi**: see on Ennius 2. 14. — **6. ibi tum**: sometimes found with the force of an emphasized *tum*. — **illa iocosa**: *those love-frolics* which we remember so well. — **9. impotens**: *helpless lover*. — **10. nec**: equivalent to *neve* (*neu*), introducing a second prohibition (*noli* is a prohibition in itself = *noli*

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*velle*); G. 270, N. — **sectare**: A. & G. 269, N.: G. 270. — 11. **perfer, obdura**: *bear up, harden your heart.* — 12. Cf. G. Wither, *The Manly Heart* (*Golden Treasury*, No. 103):

'Great or good, or kind or fair,
I will ne'er the more despair;
If she love me, this believe,
I will die ere she shall grieve;
If she slight me when I woo,
I can scorn and let her go;
For if she be not for me,
What care I for whom she be?'

— 13. **rogabit**: *make requests of.* — 14. **nulla**: used in colloquial or familiar language for a sweeping negative, G. 317, 2, N. 2. — 15. **te**: A. & G. 240, *d*; G. 343, 1. — 16. **quoi**: see on 1. 1. — 17. **quoius**: = *cuius*, as *quoi* = *cui*, A. & G. 104, *b*; G. 105, N. 2. — 18. **labella mordebis**: cf. Hor. *Carm.* 1. 13. 11 f., *puer furens impressit memorem dente labris notam.*

**8.** This poem is an affectionate greeting from Catullus to his friend Veranius, who had been in Spain. "Nothing," says Landor (Martin, 201), "was ever livelier or more cordial than the welcome here given to Veranius on his return from Spain. It is comprised in eleven verses. Our poets on such an occasion would have spread out a larger table-cloth, with a less exquisite dessert upon it."

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

2. **mihi**: *in my affections.* A. & G. 235. — **milibus trecentis**: ind. obj. of *antistans*, sc. *amicorum*. Cicero said of a friend (*Att.* 2. 5. 1), *unus est pro centum milibus.* Cf. Tennyson, *To the Rev. F. D. Maurice: Should eighty-thousand college-councils Thunder 'Anathema,' friend, at you.* — 4. **anum**: an adjective here, but cf. Enn. 1. 1. — 5. **o mihi nuntii beati**: *O tidings of joy for me.* For *mihi*, cf. vs. 2. — 6. **Hiberum**: gen. pl. — 8. **ut mos est tuos**: Veranius appears to have been a good story-teller. — **tuos**: on the form cf. *novom*, 1. 1, and see note. — **adplicansque collum**: i. e. putting my arm round your neck and drawing you nearer. — 10. **quantumst hominum**: cf. 3. 2, and see note.

**9.** Asinius had stolen from Catullus at a dinner-party a handkerchief belonging to a set which had been sent him from Spain by two friends, Fabullus and Veranius. The poet threatens to lampoon him if he does not return the keepsake.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

1. **Marrucine**: probably the cognomen of Asinius, derived from his nationality; cf. *Gallus*, *Marsus*, etc. The Marrucini were a people on the Adriatic coast almost due east from Rome. — **manu sinistra**: the left hand is elsewhere spoken of as the thieving hand; cf. Ov. *Met.* 13. 111, *natae ad furta sinistrae.* It was the right hand with which pledges of fidelity and honesty were sealed. — 2. **in ioco atque vino**: i. e. after the dinner proper, during the jolly conversation over the wine. — 3. **tollis lintea**: cf. Martial's napkin-thief, 12. 29. 3 f., *tu licet observes dextram teneasque sinistram, | inveniet, mappam qua ratione trahat.* — 4. **fugit te**: *you are mistaken.* — **inepte**: vocative. — 5. **quamvis**: *extremely.* — **invenustast**:

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cf. *quantumst*, 3. 2. — **6. Pollioni**: probably C. Asinius Pollio (76 B. C.–5 A. D.), who was consul 40 B. C., but afterwards withdrew to private life, and won distinction as an orator, tragic poet, historian and critic. He was a friend of Vergil and Horace. The different *cognomina* of the two brothers may be explained by assuming that the Asinii, who were Marrucinian plebeians, had no cognomen. When the father of these two brothers came to Rome, he adopted the Roman custom of cognomina for his sons, but for special reasons gave them different names. For *Marrucinus* see on vs. 1; the significance of *Pollio* is not known. — **8. mutari**: *to be commuted;* he would gladly pay a large sum to wipe out your bad account. — **velit**: A. & G. 311. — **9. leporum disertus**: *clever at pleasantries;* he knows what real fun is, hence you may trust his judgment of your conduct. For the genitive, A. & G. 218, *c*. — **10: hendecasyllabos**: the ordinary metre for invective was iambic (cf. Carmen 36. 5, *truces vibrare iambos*), but Catullus here and once again (Carmen 42. 1) employs hendecasyllables for that purpose. — **trecentos**: of an indefinite large number; cf. **8.** 2. — **12. aestimatione**: *actual value.* — **14. Saetaba**: Saetabis was a town of Eastern Spain famous for its linen manufactures. — **Hibereis**: see on *marei*, 4. 23. — **15. muneri**: A. & G. 233 *b*. — **16. Veranius**: the friend of **8.** — **amem**: as usual coordinate, not subordinate with *necesse est*, cf. G. 553, 4. R. 1.

**10.** This humorous poem is an invitation to dinner addressed to Fabullus, the friend of Veranius (cf. 9 end). Fabullus is assured of a good dinner provided he brings it with him. All that Catullus can agree to furnish is some of Lesbia's exquisite perfume. With this poem cf. Martial, 3. 12, which seems to have been suggested by it:

> 'Unguentum, fateor, bonum dedisti
> convivis here, sed nihil scidisti.
> Res salsa est bene olere et esurire.
> Qui non cenat et unguitur, Fabulle,
> hic vere mihi mortuus videtur.'

This is translated by Martin, p. 204. It was a very different invitation which Tennyson sent to a friend; cf. *To the Rev. F. D. Maurice:*

> 'Should all our churchmen foam in spite
> At you, so careful of the right,
> Yet one lay-hearth would give you welcome
> (Take it and come) to the Isle of Wight.
> . . . . . .
> You 'll have no scandal while you dine,
> But honest talk and wholesome wine,
> And only hear the magpie gossip
> Garrulous under a roof of pine.'

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

**4. candida**: cf. **25.** 1, and see note. — **5. sale**: *wit*, 'Attic salt.' — **omnibus cachinnis**: *all kinds of laughter;* bounteous mirth. — **8. plenus aranearum**: Furius was even poorer than this; cf. Carmen 23. 1 f., *Furei quoi neque servos est neque arca | nec cimex neque araneus neque ignis.* — **9. meros amores**: *the real essence of love*, meaning the *unguentum* of vs. 11, which was a gift from the gods

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of love, and had been filled by them with love's sweetness. Propertius's Cynthia had perfumes made by Love's own hands, 3. 29. 18, *quos ipse suis fecit Amor manibus*. — **10. seu quid**: the alternative of *amores*, instead of being put in the accus., is stated as a condition. — **11. unguentum**: on the extensive use of oils and perfumes among the Romans, especially at the bath, see Guhl and Koner, *Life of the Greeks and Romans*, p. 508. — **12. Veneres Cupidinesque**: see on 3. 1. — **14.** Cf. Ben Jonson's *'You would wish yourself all nose for the love on't'* (cited by Ellis from *Cynthia's Revels*, 5. 2).

**11.** This humorous poem was written by Catullus to his brilliant friend, the orator and poet, C. Licinius Macer Calvus, who had sent him as a Saturnalia gift a book of worthless poetry by different writers. Catullus promises to requite his friend on the morrow with payment in kind. The Saturnalia, celebrated on December 17 and following days, was a festival of unrestrained freedom and merriment. Presents were exchanged by friends as with us at Christmas, books being among the commonest gifts.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

**1. nei** = *ni*, see on *marei*, 4. 23. — **plus oculis**: cf. 3. 5, and see note. — **2. iucundissime Calve**: cf. **20.** 16, *iucunde* of the same Calvus. He was one of Catullus's most intimate friends, had the same impulsive nature, and perhaps an equal poetic talent (see **20**). As an orator he was also eminent (see **22**). Like Catullus he died in the prime of his young manhood (he lived 82–47 B. C.), and this circumstance, combined with the similarity in the characters of the two men and of their writings, led to a frequent mention of them together. Ovid represents them as boon companions in the next world; cf. *Am.* 3. 9. 61 f., *obvius huic veniat hedera iuvenalia cinctus | tempora cum Calvo, docte Catulle, tuo.* — **munere isto**: *for that gift of yours;* the pronoun is the second personal demonstrative and carries often an implication of contempt. A. & G. 102, *c.* — **3. odissem odio**: cf. *basia basiare*, **6.** 9. — **odio Vatiniano**: Vatinius was a corrupt politician whom Calvus prosecuted twice, and possibly three times, in 58, 56, and 54 B. C. The last time he was defended by Cicero. Cf. **22** and introductory note. On *Vatiniano* cf. A. & G. 214, *a*, 2. — **5. male perderes**: *plague me to death.* On the subjunctive cf. A. & G. 319, 2. — **6. di mala dent**: with this form of curse cf. *vobis male sit*, 3. 13. — **clienti**: by this time = a lawyer's client, cf. Smith, *D. A.*, s. v. — **7. impiorum**: used of poetasters, as *pius* was used of good poets; cf. Carmen 16. 5, *pium poetam;* Verg. *Aen.* 6. 662, *pii vates et Phoebo digna locuti.* For the genitive, cf. 5. 13, *tantum basiorum.* Catullus jestingly assumes that Calvus had received the book as a recompense for his legal services. Lawyers were not allowed to charge a fee. — **8. repertum**: *studied.* — **9. Sulla**: otherwise not known. — **litterator**: *schoolmaster.* As teachers were poorly paid, he perhaps could afford no better present for his lawyer. — **12.** This outburst of mock indignation may have been caused by a second examination of the book. — **libellum**: see on **1.** 1. — **14. misti**: cf. A. & G. 128, *b.* — **continuo**: adverb. — **periret**: the same exaggeration as in *male perderes* of vs. 5. — **15. optimo**: attribute of *die.* Calvus's joke was all the worse for being perpetrated on the best of days. For the festival of the Saturnalia, cf. Smith, *D. A.*, s. v. — **16. salse**: cf. *salsum* in 9. 4. — **17. si luxerit**: i. e. as sure as the morrow dawns. — **18. scrinia**: as we might say 'to the booksellers' shelves.' The *scrinium* was a cylindrical

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box which would hold a number of rolls, *volumina*. — **Caesios**: *poets like Caesius.* — 19. **Suffenum**: he is the subject of 12. — **omnia venena**: i. e. all poets who are as bad as poison. — 21. The punishment of Calvus must wait till morning, but in the meantime (*interea*) his gift is disposed of with the following imprecation. — **valete**: for a similar indignant dismissal cf. Ter. *Ad.* 622, *valeas, habeas illam quae placet = away with you, keep the girl you like!* — **abite illuc**, etc.: a variation of *abi in malam rem*, with a play upon the double meaning of *pedem* as a physical and a metrical foot.

**12.** A satire upon Suffenus, a polished wit, who had the conceit to believe himself a poet. The poem is addressed to Quintilius Varus of Cremona, who was later a distinguished literary critic and the friend of Vergil and Horace. Cf. Horace 6.

Metre: Choliambic.

* { A. & G. 365, *c.*
{ G. 764.

1. **Suffenus**: mentioned as a bad poet in 11. 19. — 3. **idem**: cf. A. & G. 195, *e.* — **longe plurimos**: he is the most voluminous of all poets. — 5. **ut fit**: *as is usually done.* — **in palimpsesto**: a palimpsest is a manuscript from which one writing has been erased to make place for another. Suffenus does not deign, as most poets did, to intrust even the first draft of his poems to second-hand material, but has everything brand-new and of the best quality. — 6. **relata**: *noted down.* — **chartae**: see on 1. 6. The best paper was called *regia*, cf. 'royal Irish linen.' — **libri**: *rolls.* Cf. Smith, *D. A.*, s. v. — 7. **umbilici**: the rods round which the rolls were tightly wound, so called from their position in the roll. — **lora**: the straps for tying up the roll when it had been tightly wound round the *umbilicus*. — **membrana**: the parchment covering in which the roll was kept, often colored red. — 8. **derecta**: *lined*, belongs with *omnia*, 'the whole.' — **pumice aequata**: pumice is often mentioned as used for smoothing off the ends (*frontes*) of the roll; cf. 1. 2, and see note. — 9. **cum legas**: cf. A. & G. 316, *a*, 1. The *tu* is general and without emphasis. — **bellus**: *agreeable.* — 10. **unus**: *a veritable.* — 11. **tantum**, etc.: *he is so different and so changed.* — 13. **si quid**: sc. *est*, the whole being = *quidvis*; cf. 10. 10, and see note. — **tritius**: *more clever*, i. e. practised in wit; cf. Cic. *ad Fam.* 9, 16, 4, *quod tritas aures haberet . . . consuetudine legendi.* — 15. **simul**: = *simul ac*, cf. 21. 6. — 16. **ac**: cf. A. & G. 156, *a* end. — 17. **in se**: cf. A. &. G. 254, *b* and Rem. — With the idea in the last two lines, cf. Boileau, *Satire* 2, *ad fin.*:

> 'Un sot, en écrivant, fait tout avec plaisir :
> Il n'a point dans ses vers l'embarras de choisir ;
> Et, toujours amoureux de ce qu'il vient d'écrire,
> Ravi d'étonnement, en soi-même il s'admire.'

18. **idem fallimur**: *we are under the same delusion.* A. & G 240, *a*. — 20. **possis**: A. & G. 320. — **suos**: A. & G. 196, *c*. When forms of *suos* and *quisque* are used together, *suos* regularly precedes. On *suos* = *suus*, cf. *novom* 1, 1, and on *quoique* cf. *quoi*, ib. — 21. **manticae quod**: see on *libelli* 1. 8. — The *mantica* was a double bag slung over the shoulder so that one part hung before, the other part

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behind. The reference is to the familiar fable of Æsop, for the Latin form of which cf. Phaedr. 4. 10:

Peras inposuit Iuppiter nobis duas:
propriis repletam vitiis post tergum dedit,
alienis ante pectus suspendit gravem.
Hac re videre nostra mala non possumus;
alii simul delinquunt, censores sumus.

**13.** It would appear that Catullus had been asked by a certain Furius to loan him 100,000 sesterces (cf. Carmen 23. 26 f., *et sestertia quae soles precari | centum desine*), and, upon excusing himself because of his lack of means, had been taunted with his possession of an excellent country-seat. He retorts with this joking poem.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

2. **opposita est**: for the form see on *quantumst* 3. 2. — The joke turns on the double meaning of *opponere, to expose* and *to mortgage*. For the latter cf. Ter. *Phor.* 661 f., *ager oppositus pignori | ob decem minas est.* — 3. **Apeliotae**: a Greek word for Latin *subsolanus* = east wind. Declined like *Anchises*, cf. A. & G. 37. — 4. **ducentos**: sc. *sestertios*. The sesterce was worth from four to five cents.

**14.** During the year 57 B. C. Catullus was in the province of Bithynia on the staff of the propraetor Memmius. This poem was written upon his return to his villa on the southern shore of Lago di Garda (Lacus Benacus) in the next year. It breathes the same joyous spirit as 18, which was written just before he left Bithynia. The ruin of an ancient villa upon the peninsula of Sirmione was for centuries known as Catullus's villa, but archaeologists in recent years have assigned it to the time of the Emperor Constantine (306–337 A. D.). Tennyson's *'Frater Ave atque Vale'* is as charming in its way as are the two poems by Catullus (14 and 26) of which it is a reminiscence:

'Row us out from Desenzano, to your Sirmione row!
So they row'd, and there we landed — "O venusta Sirmio!"
There to me thro' all the groves of olive in the summer glow,
There beneath the Roman ruin where the purple flowers grow,
Came that "Ave atque Vale" of the Poet's hopeless woe,
Tenderest of Roman poets nineteen-hundred years ago,
"Frater Ave atque Vale" — as we wander'd to and fro
Gazing at the Lydian laughter of the Garda Lake below
Sweet Catullus's all-but-island, olive-silvery Sirmio!'

Metre: Choliambic.

* { A. & G. 365, c.
  { G. 764.

Metrical translations by Thomas Moore, Leigh Hunt, and others.

1. **paene**: see on 4. 10. 'Sirmione appears as an island, so low and so narrow is the break that unites it to the mainland.' — 2. **ocelle**: see on 3. 5. Cf. Aesch. *Eum.* 1025, *ὄμμα πάσης χθονός.* — 3. **uterque**: i. e. as god of lakes (*stagna*) and of the sea. — 4. **laetus**: with force of an adverb, cf. A. & G. 191. — 5. **ipse**: as

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usual, with the subject, contrary to the English idiom; A. & G. 195, *l.* — **Thyniam**: the northwestern part of Bithynia. — 6. **liquisse**: poets are fond of using uncompounded forms of verbs; cf. 18. 4. — 7. **solutis curis**: *release from cares.* — 9. **larem ad nostrum**: cf. 8. 3, *domum ad tuos penates;* Liv. 1. 29. 4, *larem ac penates tectaque . . . relinquentes.* — 11. **Hoc est, quod unumst**: *this it is which of itself compensates.* — 12. **venusta**: 'the epithet,' says Ellis, 'like our "lovely," falls short, at least to a modern eye, of the actual beauty of Sirmio, with its high cliffs descending into the transparently blue water, and the exquisite colour of the surrounding land and sky.' — **ero gaude**: i. e. return my *salve* with a glad welcome. — 13. **Lydiae**: see on 21. 11. The Etruscans once inhabited this region, and they were believed, owing to a confusion of names, to have come from Lydia. This learned allusion in the Alexandrian manner strikes us as incongruous in such a simple poem, but it becomes less unnatural if we remember that Catullus had just returned from Asia Minor, where he had doubtless visited Lydia and her famous cities. Cf. 18. 6. — 14. **cachinnorum**: cf. 10. 5, and for construction see on *libelli*, 1. 8.

**15.** Cornificius, a friend and brother-poet, is reproached for neglecting to send a few lines of consolation to Catullus in his illness. Some commentators have imagined that this was Catullus's last sickness. The pathos of this little poem always moved Macaulay to tears; see on 7, introductory note, *ad fin.*

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

1. **malest tuo Catullo**: *your Catullus is ill.* For the dative cf. A. & G. 235 and Note. Cf. 11. 10. — 2. **laboriose**: Cicero (*Phil.* 11. 8) says that persons suffering from disease are properly called not *miseri*, but *laboriosi*. — 6. **meos amores**: the verb is often omitted in colloquial or familiar Latin if the sense is clear without it. *Amores* = *love*, but cf. 10. 9 and 17. 1. — 7. **paulum quid lubet**: *just one little word; quid lubet* (cf. *quidvis*) is obj. of a verb implied, as *da* or *mitte*. — 8. **Simonideis**: *of Simonides;* the poet of Ceos (556–468 B. C.) is meant. He was especially famed for his dirges (*θρῆνοι*). With his dirge on the Greeks who fell at Marathon he won a victory over Aeschylus.

**16.** Sestius had invited Catullus to dinner, and at the same time sent him a copy of his latest speech. Catullus was unable to attend the dinner, owing to an attack of influenza, which, he humorously asserts, was occasioned by the chilling effects of the speech. This poem is addressed to his farm on the border of the Sabine and Tiburtine territory, whither he had fled to recuperate.

Metre: Choliambic.

* { A. & G. 365, *c.*
{ G. 764.

3. **cordi**: A. & G. 233, *a.* — Catullus's preference for Tibur may have been due to its fertility, beautiful landscape, and reputation as a resort of wealthy Romans. The Sabine territory, on the other hand, was mountainous and rocky, and occupied by frugal farmers. Horace had a villa there not far from Tibur. — 4. **pignore**: *wager.* A. & G. 248. — 6. **libenter**: cf. 14. 4. — **suburbana**: Tibur, the modern Tivoli, was visible from Rome, and only about eighteen miles distant. —

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8 f. Catullus jokes at his own expense, as if his illness were a punishment for his impatience in waiting for the banquet. — 10. **Sestianus**: *of Sestius*. Probably P. Sestius is meant, who was a tribune of the plebeians in 57 B. C. and exerted his influence for the recall of Cicero from exile. In the following year he was defended by Cicero from a charge of assault in the extant oration *Pro P. Sestio*. — **dum volo**: *while I was looking forward*. — 11. **Antium**: unknown. — **petitorem**: may be a *plaintiff* in a case at law, or a *candidate* for office. — 12. **veneni**: cf. 11. 19, where the word is applied to wretched poets. The bad quality of Sestius's writings was more than once mentioned by Cicero in his letters. — 13. **gravido**: = *gravedo*. — With the chilling effects of Sestius's poorly written speech, cf. Swift (Martin, p. 221):

'The cold conceits, the chilling thoughts
Went down like stupefying draughts.
I found my head began to swim;
A numbness crept through every limb.'

14. **usque**: cf. 5. 9. — 15. **otio**: cf. Celsus 4. 5, *in gravidine primo die quiescere*. — **que et**: = *et . . . et;* not used by Cicero or Caesar. — **urtica**: Pliny says that nettles were good for a cough. — 16. **tibi**: = the villa (cf. *es ulta* in vs. 17). — 17. **peccatum**: his *sin* consisted in coveting a good dinner and in wasting his time over such trash as Sestius's speech. — 18. **nefaria**: for the lengthening of the final syllable in thesis before two or more consonants at the beginning of the next word, see on 4 9, *Propontida*. — **nefaria scripta**: cf. 11. 12, *sacrum libellum*. — 19. **recepso**: = *recepero;* cf. A. & G. 128, *e*, 3. — **quin ferat**: depending on *nec deprecor*. — 20. **non mi, sed ipsi Sestio**: an unexpected turn, παρὰ προσδοκίαν. — 21. **vocat**: sc. *ad cenam*.

**17.** This exquisite little love-song, with which Horace, 15, may be compared, well entitles Catullus to the epithet given him by Tennyson, 'tenderest of Roman poets.' It is not known whether the poet has given us a purely imaginary scene, or is celebrating the actual love of a friend. The Greek name Acme suggests a freedwoman.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

Translation by Leigh Hunt.

1. **Acmen**: with Greek ending, cf. A. & G. 37. — **amores**: here the person loved, but cf. 10. 9, and 15. 6. — 3. **perdite**: *to distraction;* frequently used of lovers. Cf. Ter. *Phor.* 82, *hanc amare coepit perdite*. — 5. **quantum** (sc. *pote*) **qui pote plurimum perire**: 'as fondly as the fondest lover can' (Ellis). — **pote**: sc. *est;* the adjective *pote*, like *potis*, is of all genders. The required form of *esse* is frequently omitted. Cf. Enn. 10. 3. — **perire**: *to be dead in love*. — 6. **Libya**: Libya was not the only part of Africa known as the home of lions; cf. Hor. 5. 15, *Iubae tellus* (Mauretania), *leonum arida nutrix*. — **India tosta**: cf. Verg. *Geor.* 4. 425, *torrens sitientis Sirius Indos*. — 8. **Amor**: assumed to be present in person; cf. M. Prior in *Golden Treasury*, No. 137:

'Fair Chloe blush'd: Euphelia frown'd:
I sung, and gazed; I play'd and trembled:
And Venus to the loves around
Remark'd how ill we all dissembled.'

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— **sinistra ut ante, dextra sternuit adprobationem**: sneezing was considered a good omen among both Greeks and Romans. A familiar passage is Xen. *Anab.* 3. 2. 9, *τοῦτο δὲ λέγοντος αὐτοῦ πτάρνυταί τις· ἀκούσαντες δ' οἱ στρατιῶται πάντες μιᾷ ὁρμῇ προσεκύνησαν τὸν θεόν.* Then Xenophon declared that it was a good omen. Before our poem opens, Love had sneezed on the left to the love protestations of Septumius; he now sneezes on the right. As the left was the lucky side to the Romans, while the Greeks considered the right to be lucky, he has now, by sneezing on both sides, made the good omen complete. Cf. Tennyson, *Edwin Morris*:

> 'Shall not Love to me,
> As in the Latin song I learnt at school,
> Sneeze out a full God-bless-you right and left?'

11. **pueri**: cf. *puella* in 2 and 3; Hor. 2. 1, *gracilis puer* of Pyrrha's lover. — **ocellos saviata**: cf. 8. 9. — 12. **illo**: cf. *illa*, 7. 6. — **purpureo**: = *roseo*; cf. Carmen 64, 49, *tincta roseo conchyli purpura fuco*. — 13. **sic . . . ut**: *so surely . . . as*. — **vita**: frequently used as a term of endearment. — **Septumille**: cf. *Veraniolum*, 9. 17. — 16. **medullis**: cf. Verg. *Aen.* 4. 66, *ēst mollis flamma medullas*. — 17 f. Love impartially grants his good omen (*bonum auspicium*) to Acme's declaration as he had done before to Septumius's. — 20. **amant amantur**: cf. Theoc. 12. 16, *ἀντεφίλησ' ὁ φιληθείς*. — 21. **misellus**: *enamored*. — 22. **Syrias Britanniasque**: *your Syrias and your Britains*. This reference enables us with probability to assign the poem to 55 B. C.; for in this year Crassus assumed command in Syria and Caesar crossed into Britain, and thus both countries were prominent in the minds of young Romans desirous of seeking their fortunes. Syria was proverbially a seat of oriental luxury, and Britain was thought to possess boundless treasures until the second expedition of Caesar in the next year. In 54 B. C. Cicero wrote to a friend (*ad Fam.* 7. 7. 1), *in Britannia nihil esse audio neque auri neque argenti*. — 24. **facit**: *centres*. — **delicias**: in a different meaning from that of 2 and 3. — 25. With this interrogative ending cf. 8.

**18.** See the introductory note on 14. The poem, as Ellis says, 'expresses the natural gladness of an eager temperament escaping from official duties neither remunerative nor, as regards Memmius, congenial.'

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

3. **Zephyri**: = *Favonius*, cf. 13. 2. — **aureis**: see on *marei*, 4. 23. — 4. **linquantur**: see on *liquisse*, 14. 6. — **Phrygii campi**: cf. *Bithynos campos*, 14. 5. — 5. **aestuosae**: cf. 6. 5. Strabo, the geographer, describes the plain about Nicaea as unhealthy in summer. — 6. **claras urbes**: i. e. Smyrna, Ephesus, Miletus, etc., cities which Ovid (16. 21) called *magnificas Asiae urbes*. — 7. **praetrepidans**: *excited with anticipation*. — 8. **studio vigescunt**: *are keen with eagerness*. — 9. **comitum**: the colleagues of Catullus on Memmius's staff. — 11. **diversae**: *separate*.

**19.** Cicero has apparently rendered Catullus some service as a lawyer (*patronus*, vs. 7), for which Catullus here expresses thanks in a manner characteristic of his ardent nature. Cicero was considerably older than the young men of the literary circle to which Catullus belonged, a company of poets, politicians, statesmen, and critics, including Cornificius (15), Licinius Cal-

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vus (11, 20, and 22), Asinius Pollio (9. 6), Quintilius Varus (12. 1) and others; but he may be considered as an adviser and protector of all this brilliant society of youth, 'which was proud of his genius and renown, and which saluted in him, according to the expression of Catullus, the most eloquent of the sons of Romulus' (cf. Gaston Boissier, *Cicero and his Friends*, p. 170).

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

1. **Romuli nepotum**: cf. Carmen 58. 5, *Remi nepotes*. — 2. **Marce Tulli**: more formal than a single name would be. Cf. Cic. *Cat.* 1. 27, *si mecum patria . . . loquatur, 'M. Tulli, quid agis?'* — 5. **pessimus poeta**: with this exaggeration compare the more temperate modesty of 1. 4 and 10.

**20.** Catullus and his friend Licinius Calvus, one evening after dinner at Calvus's or a friend's house, engaged in a friendly contest of verse-making. Catullus's excitable nature was so stimulated by this intellectual exercise that, upon returning home, he was unable to sleep. After tossing on his bed for hours, he at last composed himself sufficiently to write this poem. For Calvus, see on 11. 2 and cf. introductory note.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

2. **lusimus**: *we wrote sportive verses.* The word is frequently used of the composition of light poetry, especially of love-songs. See on Hor. 8. 2. — **tabellis**: tablets of wood, coated on one side with wax and having a raised border like the modern slate, were used for letters, first drafts of literary productions, school exercises, and ordinary scribbling; cf. Guhl and Koner, *Life of the Greeks and Romans*, p. 530. — 3. **ut . . . delicatos**: *as we had agreed to be devotees of pleasure; delicatos* is predicate adj. agreeing with the easily implied subject of *esse*. — 6. **reddens mutua**: *with interchange of verse.* — **per iocum atque vinum**: cf. 9. 2, *in ioco atque vino*. — 7. **lepore facetiisque**: cf. 9. 8 f. — 11. **indomitus furore**: *uncontrolled in my frantic desire* to see you again. — 15. **iacebant**: for the force of the impf. after *postquam*, a construction not used again by Catullus, cf. A. & G. 324, *a*. — 16. **iucunde**: in 11. 2 he was addressed *iucundissime Calve*. — 17. **dolorem**: *longing*; cf. 2. 7. — 18. **cave sis**: A. & G. 269, *a*, 3. On the short ultima of *cave* cf. A. & G. 375, *b*. — 19. **ocelle**: see on 3. 5. — 20. **Nemesis**: the goddess who avenges overweening or immoderate action of all sorts. — 21. **vemens**: contracted form of *vehemens*. — **laedere caveto**: a rarer construction than that of vss. 18 and 19; cf. G. 548, N. 3.

**21.** This poem may have been the first which Catullus addressed to Lesbia. He had not as yet, perhaps, sufficient confidence in himself to send an original poem to his love, but preferred to translate a famous poem of Sappho's, which may well have been a favorite with Lesbia. Sappho's poem (frag. 2: p. 191, Hiller-Bergk's *Anthologia*) is preserved by Longinus, *de Sublim.* 10. 2, where it is cited as an example of the sublime in poetry. Catullus's translation, which, so far as we know, was the earliest attempt at Sapphics in Latin, preserves only the first three stanzas of the above; possibly Catullus never translated any more. A famous English translation of the Greek is by Ambrose Phillips.

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Metre: Sapphic Strophe. See p. 3, § 19, and cf. § 31.

Metrical translation by Gladstone in Martin, p. 164, and by others. See also Martin, pp. 165 f., for the expression of similar emotions by Racine, Tennyson, and Shelley.

**2. si fas est**: cf. Liv. 23. 42. 4, *ne deos quidem iratos, si fas est dici, timeremus.* The poem of Sappho has nothing corresponding to this verse, nor to *identidem* and *spectat.* On the other hand Catullus omits πλασίον ἀδὺ φωνεύσας. — **6. mihi**: A. & G. 229. — **simul**: = *simul ac*, A. & G. 324. Cf. 12. 15. — **7. Lesbia**: this gives a touch of originality to the poem. Perhaps this was the first time the name was applied to Catullus's sweetheart, whose real name was Clodia. It is possible that the name suggested itself to Catullus from the circumstance that his Greek original was addressed to a Lesbian girl. — **est super**: = *superest.* — **8.** The Adonic translating Sappho's φωνᾶς οὐδὲν ἔτ' εἴκει is not preserved. Ritter's *vocis in ore* is as simple as any of the guesses which have been made. — **9. lingua torpet**: cf. Liv. 1. 25. 4, *torpebat vox spiritusque.* — **tenuis**: *subtle.* — **10. sonitu suopte**: not in the Greek. The order of the *aures* and *lumina* clauses is the reverse in the original, and the *gemina teguntur lumina nocte* is a paraphrase, rather than a translation, of ὐπάδεσσι δ' οὐδὲν ὄρημ'. — **11. geminā**: transferred from *lumina*, with which it logically belongs, to *nocte*; Gladstone renders, *twin clouds of night.* Cf. 14. 13, *Lydiae lacus undae.* — It is to be regretted that Catullus's translation ends here. The next stanza of Sappho's poem continues the remarkable delineation of the symptoms of passion, — the sweat, trembling, pallor, faintness as of death, — a delineation in which, as Longinus says, the incidents are all accurately chosen and skilfully united. Plutarch (*Demetr.* 38) tells the story of a physician's discovering the lady with whom a youthful patient was in love, by observing in him all of Sappho's famous symptoms whenever she came near.

**22.** This short poem is at once a compliment to Calvus's ability as an orator and a joke upon his short stature. The occasion referred to was probably the second prosecution of Vatinius by Calvus (see on 11. 3), as we know from a statement in Tacitus (*Dial.* 21), that the second speech was the most admired.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

**1. nescio quem**: A. & G. 334, *e.* — **corona**: the ring of spectators, especially about the praetor's tribunal; cf. Cic. *pro Mil.* 2, *non enim corona consessus* (= *body*) *vester cinctus est, ut solebat.* — **2. Vatiniana crimina**: cf. 11. 3, *odio Vatiniano.* A. & G. 217, *a*, for *Vatiniana.* — **5. salaputium disertum**: *'an eloquent tom-tit!'* (Martin).

**23.**

'At lovers' perjuries,
They say, Jove laughs.'

Metre: Elegiac Distich or Stanza. See p. 12.

**1. mulier mea**: a variation on *mea puella* (cf. 2 and 3), and undoubtedly meaning Lesbia. — **2.** Cf. Carmen 72. 1 f., *dicebas quondam solum te nosse Catullum,* | *Lesbia, nec prae me velle tenere Iovem.* — **4.** cf. Soph. frag. 741 N., ὅρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω; Byron, *To Woman:*

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'This record will forever stand,
"Woman! thy vows are traced in sand."'

**24.** In early Latin the letter *h* was not used at all with consonants. Even Greek words having *ph, ch, th,* were pronounced and written with simple *p, c, t;* e. g. *Corintus* = Κόρινθος. But about 145 B.C. the aspirate began to be used in Greek words, and thence its use spread to a few native Latin words. The uneducated, in their endeavors to imitate the fashion, were naturally led into many absurd misapplications of the *h*. The mistakes in this line of a certain Arrius are here the subjects of Catullus's wit.

Metre: Elegiac Distich or Stanza. See p. 12.

1. **vellet**: for the form of the condition cf. A. & G. 309, *b*. — 3. **sperabat**: *'flattered himself.'* — 5. **Credo**: parenthetical as in 2. 8. — **liber**: implies, with a slur, that he was once a slave, and thus indicates that the whole family of Arrius's mother was of humble origin. — **avonculus**: for the *vo*, cf. *avos* in the next verse, and see on 1. 1, *novom.* — 7. **misso in Syriam**: Cicero (*Brut.* 242) mentions a Q. Arrius who was of lowly birth, *infimo loco natus*, and a follower of M. Crassus. If he is the Arrius of our poem, the reference in this verse is probably to the expedition of Crassus to Syria in 55 B.C. — **omnibus**: A. & G. 235, *a*. — 8. **audibant**: A. & G. 128, *e*, 1. — 9. **sibi**: A. & G. 236. — **postilla**: see on Enn. 1. 7. — 11. **isset**: on the form cf. A. & G. 128, *a*, 2. The subjunctive represents a perf. indic. of direct discourse; cf. A. & G. 324.

**25.** A comparison of the beauty of Quintia and of Lesbia. Quintia is a beauty, but she lacks the charming grace and wit of Lesbia.

Metre: Elegiac Distich or Stanza. See p. 12.

1. **multis**: *in the eyes of many.* A. & G. 235. Cf. *mihi* 8. 2. — **candida**, etc.: cf. Hor. *Sat.* 1. 2. 123, *candida rectaque sit*; Tennyson, *A Dream of Fair Women*, *'A daughter of the gods, divinely tall, And most divinely fair.'* — **formosa**: quoted from vs. 1 without change, and in apposition with *totum illud.* — 4. **mica salis**: *flash of wit;* cf. 10. 5. — 5 f. *It is Lesbia who is charming, for not only is she entirely beautiful, but furthermore she has stolen from all women all charms and graces for herself alone. Formosa* is clearly more comprehensive than *pulcherrima;* while the latter is used of physical beauty, *formosa* implies, in addition to this, both grace of motion and intellectual charms. — 6. **omnibus**: A. & G. 229. Cf. *Tempest* 3. 1, *'But you, oh you, So perfect and so peerless, are created Of every creature's best!'* — **Veneres**: charms such as Venus herself possessed; see on 3. 2.

**26.** When Catullus was on his way to Bithynia in the suite of Memmius (see on 14), he visited his brother's grave in the Troad. The death of this brother, which had occurred some time before Catullus left Italy, filled him with such grief that he retired to Verona, and for the present renounced poetry and society altogether. The few poems which he at length produced, in response to the requests of friends, all betray his sincere sorrow in his affliction. It was not until the year abroad, with its new sights and official duties, had allayed his grief, that he mingled again in the turbulent life of the capital.

Metre: Elegiac Distich or Stanza. See p. 12.

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**2. advenio**: *I am come*, equivalent to *adveni* (hence *donarem* in 3) *et adsum.* — **has miseras ad inferias**: *for these pitiful funeral offerings.* — **3. munere mortis**: same as *inferias.* — **4. nequiquam**: *though vainly*, because no answer would be received. — **5. mihi**: A. & G. 229. — **ipsum**: emphasizing *tete* as opposed to *cinerem.* — **6. indigne**: *unjustly*, as being still in the prime of young manhood. Cf. Carmen 68. 19 ff.:

Sed totum hoc studium luctu fraterna mihi mors
abstulit. O misero frater adempte mihi,
tu mea tu moriens fregisti commoda, frater,
tecum una totast nostra sepulta domus,
omnia tecum una perierunt gaudia nostra,
quae tuos in vita dulcis alebat amor.
Cuius ego interitu tota de mente fugavi
haec studia atque omnis delicias animi.

**7. nunc**: *as it is.* — **tamen interea**: *however, interea* merely re-enforcing *tamen*; cf. German *indessen.* — **8. tradita sunt**: *have been handed down.* — **ad**: *for* or *as.* The offerings consisted of wine, milk, oil, honey, and sometimes flowers. — **9. manantia**: *watered.* — **10. ave atque vale**; this and similar formulas were spoken at funerals by the mourners as they took leave of the dead. Cf. Aeneas's farewell to the dead Pallas, *Aen.* 11. 97, *salve aeternum mihi, maxime Palla,* | *aeternumque vale.*

## TIBULLUS.

(About 54–19 B. C.)

* Mackail, pp. 130–131.
Sellar, *E. P.*, pp. 223–249.

* Domitius Marsus's epigram,

Te quoque Vergilio comitem non aequa, Tibulle,
mors iuvenem campos misit ad Elysios,
ne foret, aut elegis molles qui fleret amores
aut caneret forti regia bella pede.

* Quintilian, 10. 1. 93,

Elegia quoque Graecos provocamus, cuius mihi tersus atque elegans maxime videtur auctor Tibullus.

The best metrical translation of Tibullus is by James Cranstoun. The old translations of Dart and Grainger possess considerable merit.

**1.** Tibullus addressed this poem to his patron Messalla. The latter was appointed by Octavian, soon after the battle of Actium, to settle the affairs of Egypt, Syria, and Cilicia. When he set out on this mission in 31 or early

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in 30 B. C., Tibullus went with him as a member of his suite; but at Corcyra, owing to illness, the gentle poet had to abandon the expedition, a necessity which did not, we may suppose, cause him much grief; for, as he shows in this very poem (35–40), long journeys were not to his taste. An equally strong influence drawing him back to Rome was his love for Delia, who, although all the omens promised his safe return, had constantly refused to be comforted at the thought of his leaving her. The poem represents a soliloquy of Tibullus at the time of Messalla's departure from Corcyra.

Metre: Elegiac Distich (see p. 3, § 17).

1. **ibitis**: plural, of Messalla and his suite (*cohors*), although Messalla, as the leader, is alone addressed by name. — **Messalla**: M. Valerius Messalla (inscriptions give the name both with one *l* and with two) Corvinus was a republican who fought with Brutus and Cassius at Philippi; but after the republican defeat he joined Mark Antony, to whom he remained faithful until 36 B. C., when, disgusted with the conduct of Antony and Cleopatra, he offered his services to Octavian. At the battle of Actium, in September, 31 B. C., he commanded the centre of the fleet, having been chosen consul in place of Antony. Like Maecenas, he was a patron of literary men, and gathered a company of poets about him, chief of whom was Tibullus. He also won distinction himself as a poet, grammarian, orator, and historian. — 2. **o utinam**: sc. *sitis*, cf. A. & G. 206, *c*, 2. Hiatus commonly occurs after the interjection *o*; A. & G. 359, *e*. Cf. Hor. 1. 2. — 3. **Phaeacia**: Homer's Phaeacia was identified by the later Greeks with Corcyra. — 4. **abstineas**: hortatory; A. & G. 266, *a*. Tibullus shudders at the idea of dying in a strange land with no friends near to perform the usual funeral rites. — 6. **quae legat ossa**: the nearest friends of the dead gathered his bones, after cremation, in the fold of the dress, sprinkled them with wine and milk, dried them in linen cloths, and then placed them in the urn. — 7. **Assyrios**: = *Syrios* as often. Arabian perfumes, Indian ivory, and all sorts of merchandise from the East were frequently called *Syrian*, because they were shipped to Rome from Syrian ports, such as Antioch and Gaza. — **odores**: perfumes were put on the ashes after they had been placed in the urn; cf. Ov. *Trist.* 3. 3. 65 and 69, *ossa tamen facito parva referantur in urna . . . atque ea cum foliis et amomi pulvere misce.* — 9. **quam**: only rarely precedes *ante*; cf. Carmen 4. 7. 8, *ne legat id nemo quam meus ante.* — 11. **pueri sortes**: among the superstitious Romans fortune-tellers plied a brisk trade. Oracle-mongers, soothsayers, astrologers could be consulted at all times in the forum and other frequented places; cf. Hor. *Sat.* 1. 6. 113 f., *fallacem circum vespertinumque pererro | saepe forum; adsisto divinis.* Delia learned the judgment of the gods on her lover's journey by drawing lots (*sortes sustulit*) from an urn. The answer drawn was interpreted by the boy in charge. — 12. **e trinis**: sc. *sortibus*. The distributive for cardinal is poetic; A. & G. 95, *d*. The omens were *certa* only after the *third* favorable drawing. Cf. Verg. *Ecl.* 8. 75, *numero deus impare gaudet.* — 15. **mandata**: *parting instructions.* — 18. **Saturni diem**: subject of *tenuisse*. The week of seven days was an institution of the Jews and the Egyptians, which was brought into common use at Rome about the beginning of the empire. The seventh day, the Jewish Sabbath, was called by the Romans

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*Saturni dies* (whence our *Saturday*). Doubtless the Jews' observance of the day did not appeal to Tibullus at all, but he found it convenient to put such observance forward as a pretext for deferring his journey. Cf. Ov. *A. A.* 1. 415 f., *rebus minus apta gerendis | culta Palaestino septima festa Syro.* — **20. offensum in porta pedem**: stumbling on the threshold was an ill omen. A bride upon first entering her new home was consequently lifted over the threshold. — **21** f. The practical lesson which Tibullus draws from his illness is that, though the other gods favor an undertaking, if Love be against it, it should be abandoned. — **23. Isis**: the worship of this Egyptian goddess was introduced at Rome in the time of Sulla, and though for a long time strenuously opposed by the religious authorities because of the licentious and orgiastic features connected with it, it steadily grew in popular favor, and in the early empire gained recognition by the state. A temple of Isis was built in the Campus Martius. The application of Tibullus's lines lies in the fact that as patroness of navigation she had been besought by Delia to give Tibullus a prosperous voyage, and to bring him safely home again. — **24. illa aera**: for *illa* cf. Cat. 7. 6, *illa iocosa*. The *aera* were the metal rattles, *sistra*, used in the worship of Isis. See Smith, *D. A.*, s. v. *Sistrum*. — **25** f. **lavari et secubuisse**: bathing and chastity for ten days and nights were required of the devotees of the goddess at her festivals in the spring and fall. The infinitives are additional subjects of *prosunt*, united by *que* and *et*, which = *et . . . et*, or poetic *que . . . que*; G. 476, N. 5. See on Cat. 16. 15. — **28. picta tabella**: a person upon escaping from any danger, such as sickness or shipwreck, hung a picture, commemorating the event, in the temple of the divinity to whom he attributed his deliverance. Cf. Hor. 2. 13 ff. — **29. votivas voces**: Delia had promised to pay Isis prayers of gratitude and praise if Tibullus should be restored to her in safety. — **30. lino tecta**: linen robes were worn by the priests and votaries of Isis, and were so characteristic of her worship that she was herself sometimes called *linigera*. — **31. bis die**: at sunrise and sunset. — **32. insignis**: because of her beauty. — **Pharia**: i. e., Egyptian, from the island opposite Alexandria. The lighthouse of Pharos, built by Ptolemy Philadelphus, was one of the wonders of the world. — **33** f. Equivalent to a prayer that he may reach his hearth and home in safety. The penates and lar are mentioned together by Livy, 1. 29. 4, *larem ac penates tectaque . . . relinquentes*. Cf. Cat. 8. 3 and 14 9. — **34. menstrua tura**: on the kalends a special offering was made to the lar; cf. Prop. 5. 3. 53 f., *rarisque adsueta kalendis | vix aperit clausos una puella lares*. — **35** ff. Tibullus's longing for home, together with the possibility that he may not live to return, lead him to compare with the present degenerate times the good old days of the golden age under Saturn's reign. — **37**. One of the happy features of the restored golden age, foretold by Vergil in the fourth Eclogue, is that men shall no longer go down to the sea in ships; cf. vs. 38 f., *cedet et ipse mari vector, nec nautica pinus | mutabit merces: omnis feret omnia tellus*. — **43. non domus ulla fores habuit**: an especial advantage to a lover's mind. Tibullus, in Carmen 1. 2. 7 ff., addresses the door which shuts him out from his Delia, *ianua difficilis dominae, te verberet imber | te Iovis imperio fulmina missa petant*. — **44. qui regeret arva**: cf. Ov. 10. 21 f. — **45. ipsae mella dabant quercus**: cf. Verg. *Ecl.* 4. 30, *et durae quercus sudabunt roscida mella*. — **ultroque . . . oves**: cf. ib. 21, *ipsae lacte*

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*domum referent distenta capellae | ubera.* — **46. securis**: farmers in those days were utterly free from cares, *νόσφιν ἄτερ τε πόνων καὶ δϊζύος* (Hes. *Op.* 113). — **48. duxerat**: *had fashioned.* — **49. nunc Iove sub domino**: Tibullus considers only two ages, the golden and the iron. So Vergil in the *Georgics* (1. 125 ff.), but Horace (*Ep.* 16. 63 ff.) has three, the golden, bronze, and iron ages; and Ovid (*Met.* 1. 89 ff.) adds a silver age between the ages of gold and bronze. — **50. repente**: see on *post*, Cat. 4. 10. — **51. pater**: Jupiter, *hominum sator atque deorum* (*Aen.* 1. 254). — **timidum**: not an attributive, but a predicate adjective stating the result of *terrent.* — **timidum . . . deos**: this sentence gives a reason why Jove should be merciful. — **53. fatales**: *allotted by fate.* — **54. stet**: hortatory, not subordinate to *fac*; see on Cat. 9. 16, *amem.* — **58.** Cf. Ov. *Am.* 3. 9. 59 f., *si tamen e nobis aliquid nisi nomen et umbra | restat, in Elysia valle Tibullus erit.* — **59. choreae**: the vowel of the penult, which is properly long (cf. *χορεία*), is rarely shortened by poets. — **60. tenui**: *little.* — **63. at**: used sometimes like *autem*, with connective rather than adversative force. — **64. proelia**: not lovers' quarrels; the Roman poets constantly refer to the pursuits of love in terms belonging to war. — **66. myrtea**: myrtle was sacred to Venus. — **67 ff.** Tibullus imagines that, if he is to be cut off in his present illness, he shall join the myrtle-crowned lovers in Elysium. But if any rival now, in his absence, is enjoying the favors of Delia, Tibullus consigns him to the accursed realm of Tartarus, and in order to emphasize his imprecation, he first (69–80) dwells upon the horrors of the place. — **68. flumina**: cf. Verg. *Aen.* 6. 550 f., *quae rapidus flammis ambit torrentibus amnis, | Tartareus Phlegethon, torquetque sonantia saxa.* — **69. pro crinibus angues**: the Furies, first named by Alexandrian writers Megaera, Tisiphone, and Alecto, were represented in literature and in art with serpent locks. — **angues**: A. & G. 240, *c.* — **71. ore**: as if the watch-dog of Tartarus were conceived of by Tibullus with but one head. In Roman poets he generally has three heads (cf. *Aen.* 6. 417, *Cerberus . . . latratu regna trifauci | personat*), although Horace once calls him *belua centiceps* (*Carm.* 2. 13. 34). In Vergil the serpents are on his neck, in Horace, on his head. — **75. novem per iugera**: cf. Verg. *Aen.* 6. 596, *per tota novem cui iugera corpus | porrigitur.* — **76. viscere pascit aves**: cf. Verg. ib. 597, *immanis voltur . . . immortale iecur tondens.* — **77. stagna**: nominative. — **81** f. See on vs. 67. — **82. lentas**: *prolonged.* — **et**: cf. vs. 38 for a similar postponement of the connective. — **83. tu**: addressing Delia again. — **84. anus**: = Delia's mother, whom Tibullus elsewhere (Carmen 1. 6. 58 and 63) calls *aurea anus* and *dulcis anus*. Cf. Cat. 8. 4, *anum matrem.* — **85. posita lucerna**: *when the lamp has been brought in.* For an illustrated account of Greek and Roman lamps, see Smith, *D. A.*, s. v. *Lucerna.* — **86. deducat**: regularly used of 'drawing out' the thread in spinning. With this ideal picture of the proper evening occupation of Roman women compare the story of Lucretia in Livy (1. 57. 9). Spinning is described by Smith, *D. A.*, s. v. *Fusus.* — **87. puella**: = *ancilla*. It was a modest household which had only one servant. Lucretia was working *inter ancillas.* — **93. hunc illum Luciferum**: *'such be that day'*; *hunc*, the first personal demonstrative = *as I have described.*

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## HORACE.

(65–8 B. C.)

* Cruttwell, pp. 280–292.
Mackail, pp. 106–119.
Sellar, *E. P.*, Chaps. 1 and 6.

Metrical translations innumerable. See especially those by Francis, Martin, Lytton, Conington, De Vere, Gladstone, Eugene and Roswell Field (in *Echoes from the Sabine Farm*), and Hague.

**1.** In this prologue to the *Odes*, Horace, after paying a brief tribute to Maecenas, sketches the various objects to which men devote themselves. Athletics (3–6), politics (7–9), riches (9–10), farming (11–14), commerce (15–18), comfort and leisure (19–22), war (23–25), hunting (25–28), each have their devotees. Horace himself cares for none of these so much as for literary fame and the society of the Muses (29–34). To be called a lyric poet is the height of his ambition (35–36).

Metre: Lesser Asclepiadean (see p. 2, § 10).

Metrical version by Conington.

1. **Maecenas**: a Roman knight of Etruscan lineage, one of the counsellors of Augustus, and the friend and benefactor of Horace, Vergil, and other writers. His name has, therefore, become a synonym for a patron of literary men. — 2. **praesidium**: *stay*. — **decus**: cf. Verg. *Georg.* 2. 40, *o decus, o famae merito pars maxima nostrae,* | *Maecenas*. — 3. **curriculo**: instr. abl. — 4. **meta**: i. e., *quosque meta*, sc. *iuvat*. — 5. **evitata**: *just cleared*. It was an art to whirl the chariot round the turning-post as closely as possible. On the racecourse, see on Ennius, 2. 8. — **palma**: an olive wreath and a palm branch were given to the victors in the Olympic race. The Romans borrowed the latter as the symbol of victory, and it has passed as such into modern literature. — 6. **dominos**: in apposition to *deos*. — 8. **tergeminis honoribus**: *threefold offices*, i. e., the curule offices of curule aedile, praetor, and consul. — 10. **Libycis**: Africa was one of the chief countries to which the Romans looked for grain. — 11. **findere**: *cleave*. The picture is of a man content to toil hard to make his ancestral farm support him. — 12. **Attalicis condicionibus**: *the offers of a Croesus*. The rich Attali, kings of Pergamus, were famous for munificence, like the more familiar Lydian monarch who has given us our "rich as Croesus." — 13. **demoveas**: potential, A. & G. 311, *a*. — **trabe**: *bark;* by *synecdoche* (A. & G. 386), *timber* standing for the whole ship, as often in poetry; see on Cat. 4. 3. So we use *board* for *table* and *roof* for *house*. — **Cypria**: ship timber came from other places than Cyprus, and any one of them might have been named here. By naming a particular one the poet makes his picture more vivid. For the same reason he names a particular sea in the next verse, a special wine region in 19, a famous breed of boar in 28, etc. — 14. **secet mare**: cf. the Homeric τέμνειν πέλαγος. — 16. **oppidi rura**: here *rura*

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is used for the customary *ager*, which denotes the country about a town and under its jurisdiction. — 18. **pati**: with *indocilis*, A. & G. 273, *d*. — 19. **Massici**: Mt. Massiçus was on the border between Latium and Campania. — 20. **solido**: *entire, uninterrupted*, a day which might otherwise have been devoted to business. — 21. **membra**: for the case, A. & G. 240, *c*, or 240, *c*, note. — 25. **Iove**: frequently used by the poets in the sense of the *open sky* or the *heavens*. — 28. **teretis**: *well wrought, strong*. — 29. **me**: note its position at the head of the sentence, to bring out the contrast. — **doctarum . . . hederae**: the ivy was sacred to Bacchus, one of the patron gods of poets. Hence it is here called the 'guerdon of the scholar's brow.' — 30. **miscent**: *make one with*. — 33. **Euterpe**: in Horace the different Muses are not assigned to set departments of literature and art. — 34. **Lesboum barbiton**: Sappho and Alcaeus were Lesbians. — **tendere**: *tune*. — 35. **quod si**: on this use of *quod*, A. & G. 156, *b*, and 240, *b*. — **inseris**: on the tense, see on 15. 17. — 36. **feriam sidera**: cf. Hom. *Od.* 9. 20, *μευ κλέος οὐρανὸν ἵκει*, Sappho 37, *ψαύην δ' οὐ δοκίμοιμ' ὀράνω δύσι πάχεσιν*.

**2.** Addressed to Pyrrha, a lovely coquette. 'Who is the latest victim of thy charms? He will soon find thee changeful as the sea. Witness my own case; I barely escaped alive.'

The phrase *simplex munditiis* (5) may well be applied to this whole ode, which for simplicity and naturalness of thought, as well as for elegant neatness of expression, is scarcely surpassed by any of the poems of Horace.

Metre: see p. 4, § 22.

Metrical version by Milton. An amusing paraphrase, beginning, *Sweet Pyrrha, maid of Harvard Square*, in the *Crimson*, 1880, vol. 16, p. 51.

1. **gracilis**: *slender, dainty*. — **multa in rosa**: either *wearing many a rose*, or *lying on* them. Either explanation is defensible. — 2. **urget**: *presses, courts*. — 3. **Pyrrha**: a fictitious name, from the Greek Πυῤῥά (cf. *πῦρ*), well applied to this auburn-haired girl (cf. 4). — 4. **religas**: i. e., in a plain knot at the back of her head. — 5. **simplex munditiis**: '*so trim, so simple*,' Conington; '*plain in thy neatness*,' Milton. The word *munditia* here signifies a natural elegance which is not dependent on the aids of the toilet. The idea of the phrase is expressed by Ben Jonson, *Silent Woman*, 1. 1, '*Give me a look, give me a face* | *That makes simplicity a grace*.' — **fidem**: = here *perfidiam*, as the context shows. — 7. **nigris**: this epithet, naturally belonging to *aequora*, which are darkened by the wind, is here, by a common practice in poetry, shifted to *ventis*. — **aequora**: Semonides of Amorgus compares the capricious woman to the sea, 7. 37, *ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμής | ἔστηκ' ἀπήμων, χάρμα ναύτῃσιν μέγα, | θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται | βαρυκτύποισι κύμασιν φορευμένη*. — 8. **emirabitur**: *ἐκθαυμάζει*. The word occurs only here in classical Latin. — **insolens**: in its original sense of *unwonted*, i. e., *poor innocent*. — 9. **credulus aurea**: note the result of the juxtaposition of these two words. He is *confiding*, thou art *perfection*, i. e., he, in his simplicity, believes thee perfection. — **aurea**: this adjective is used in many languages to signify the supreme idea of beauty or excellence. Hence it is constantly applied to Aphrodite, cf. Homer, *Il.* 3. 64. So we say, *golden*

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*deeds, the golden rule, silence is golden,* and Shakspere has (*Cymbeline,* 4. 2) *Golden lads and girls all must,* | *As chimneysweepers, come to dust.* — 10. **vacuam**: *fancy-free.* — 11. **aurae**: a return to the metaphor of v. 7. *Fickle as the wind* is an old Greek comparison. — 13. **nites**: of the *glitter* of outward beauty, like a shining untried sea. — **tabula**, etc.: sailors who had escaped from a shipwreck often dedicated a picture (*tabula*), vowed (*votiva*) in the hour of danger, to some god, and hung up their garments (symbolical of all that remained to them) on the same temple wall (*paries*); cf. Tib. 28. — 16. **maris**: depends on *potenti*, A. & G. 218, *a*.

3. This ode, at least in its first two strophes, seems to be modelled upon Alcaeus 34: —

> *δει μὲν ὁ Ζεύς, ἐκ δ' ὀρανῶ μέγας*
> *χειμών, πεπάγασιν δ' ὑδάτων ῥοαί.*
>
> *κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθεὶς*
> *πῦρ, ἐν δὲ κερναὶς οἶνον ἀφειδέως*
> *μελιχρόν, αὐτὰρ ἀμφὶ κόρσᾳ*
> *μάλθακον ἀμφιβαλὼν γνόφαλλον.*

But Horace has supplied an Italian background for the scene, and the last three strophes are probably his own, not taken from Alcaeus.

'It is winter; all Nature is the thrall of snow and ice. Pile on the logs, then; bring forth the wine. Spring will return when the gods choose. Enjoy the present hour. You are young, but old age is coming. This is the time to love, to dance, and to make merry.'

Metre: Alcaic (p. 4, § 20).

Metrical paraphrase in the *Crimson,* 1879, vol. 14, p. 116.

1. **stet**: *stands,* referring to the towering height (over 2000 feet) of the mountain against the sky. — 5. **dissolve**: *melt away.* — **ligna**: *faggots.* — **super**: *on,* used here colloquially with the abl. instead of the usual accusative. Generally *super* with the abl. = *de.* — 7. **Sabina**: not an expensive wine. — 8. **Thaliarchus**: the Greek *θαλίαρχος,* though not found in the authors, would possibly be a synonym for *συμποσίαρχος, magister convivii.* It occurs, as a name, in Greek inscriptions, but here, in Horace, it signifies a mere creature of the poet's fancy. — **diota**: i. e., the *amphora, wine jar;* cf. the Greek *δίωτος, two-eared,* or of jars, *two-handled.* — 9. **permitte divis**, etc.: cf. Archilochus 56, *τοῖς θεοῖς τιθεῖν ἅπαντα, κ. τ. λ.* — **cetera**: *all else,* i. e., all but the pleasure of the moment. — 10. **stravere**: *have laid.* — **aequore**: poetic abl. of place. — **fervido**: *boiling.* — 11. **deproeliantis**: *warring,* i. e., with each other. — 12. **agitantur**. *toss.* — 13. **quid sit**, etc.: *what fate the morrow brings, forbear to ask.* Epicurean doctrine; cf. Plut. *De Tranquillitate Animi* 16, *ὁ τῆς αὔριον ἥκιστα δεόμενος, ἥδιστα πρόσεισι πρὸς τὴν αὔριον.* — 14. **quem**: separated from *cumque,* as often in Horace. — **dierum**: partitive gen. with *quemcumque,* instead of *quemcumque diem* of prose. — **lucro adpone**: *set down to gain,* i. e., on the credit side of the ledger; one of the many commercial metaphors found in Latin. Cf. Ter. *Phorm.* 246, *quidquid praeter spem evéniat, omne id députare esse in lucro.* — 15. **amores**: *love affairs.* — 16. **puer**: i. e., *while you are young.* — 17. **virenti**: used like our *flower of youth.*

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So χλωρός in Greek, cf. Theocr. 14. 70, ποιεῖν τι δεῖ, ἃς (while) γόνυ χλωρόν, of the full vigor of physical strength. — **abest**: *keeps away.* — 18. **campus**: the *Campus Martius* is meant, which was used, like our *Soldiers' Field*, for athletic sports. — **areae**: any open spaces, *squares.* — 20. **repetantur**: with *nunc, now is the time for.* — 21. **nunc**: the repetition (anaphora) of this word from verse 18 carries with it the idea of *repetantur* also. — **latentis**, *etc.*: note the artistic arrangement of the words: somebody hiding — a tell-tale — a secret place — the tell-tale is sweet — the hider is a girl — the sweet tell-tale is a laugh — the secret place from which the laugh comes is a corner. Observe how each idea in the first verse is completed by a word in corresponding sequence in the next verse; *latentis* (a) — *proditor* (b) — *intimo* (c) — *puellae* (aa) — *risus* (bb) — *ab angulo* (cc). Such passages show how futile is the attempt to render the beauties of Horace into an uninflected language like English. — 23. **pignus**: *love-token.* — 24. **male**: this word like *minus, vix, parum, etc.*, is used as a weak negation. Hence *male pertinaci* means *not very rebellious*, or *only faintly resisting.*

**4.** We know from Quintilian (8. 6. 44) that the 'ship' of this ode is an allegory of the 'Ship of State' (*navem pro re publica, fluctus et tempestates pro bellis civilibus, portum pro pace atque concordia dicit*). This figure, familiar to us from Longfellow, was an old one, used by Theognis and Plato, but Horace doubtless took it from Alcaeus 18,

ἀσυνέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τὸ δ' ἔνθεν· ἄμμες δ' ὀν τὸ μέσσον
ναῦ φορήμεθα σὺν μελαίνᾳ,

χειμῶνι μοχθεῦντες μεγάλῳ μάλα·
περ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,
λαῖφος δὲ πᾶν ζάδηλον ἤδη
καὶ λακίδες μεγάλαι κατ' αὐτό·

χόλαισι δ' ἄγκυραι.

Horace was probably thinking of the condition of the republic, and the new civil wars which threatened it in the unsettled period between the battle of Actium (31 B. C.) and the establishment of the empire under Octavian, with the title of Augustus, in 27 B. C. He suggests, in this poem, that the State is too weak to endure another civil war, and that the repose of peace is necessary.

Metre: p. 4, § 22.

Metrical version by Field, p. 27. See also Swift's paraphrase inscribed to Ireland.

**2. fluctus**: *storms.* — **occupa**: the ship is to *gain* the port *before* a new storm can carry her back to the sea. Ancient mariners, in their little vessels, dreaded the open sea in a storm as much as moderns dread the shore. — 3. **ut**: *how.* Supply *sit* with *latus.* — 5. **mālus**: note the quantity and cf. *mălo* in 10. — 6. **funibus**: these *cables* or girders, called by the Greeks ὑποζώματα, were fastened round men-of-war horizontally, forming a complete girdle and keeping

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the timbers firm under the strain of the numerous oars, or when the ship was laboring in a storm, or strengthening her, when in action, against the shock of ramming. See Torr, *Ancient Ships*, p. 41. — **7. carinae**: see on *trabe*, I. 13. — **8. imperiosius**: *the too imperious*, or *in his sterner mood*, *aequor* being personified. — **10. di**: the ship has lost the image of her protecting divinity (*tutela*). This was carried at the stern (cf. Verg. *Aen.* 10. 171, *aurato fulgebat Apolline puppis*), while at the bow was an image, sometimes a figurehead, representing the divinity or object after which the ship was named (*insigne*, *παράσημον* or *ἐπίσημον*); cf. Verg. *Aen.* 10. 156, *Aenēa puppis | prima tenet, rostro Phrygios subiuncta leones: | imminet Ida super, profugis gratissima Teucris*, and see end of note on Cat. 4. 27. — **10. voces**: final clause, A. & G. 317, 2. — **11. Pontica**: excellent ship timber came from the forests of Pontus. — **13. iactes**: *boast*. — **14. timidus**: note the position, before *navita*: *when he is frightened, the sailor*. — **16. debes**: *art bound*, *art doomed*, to be the sport of the winds. — **17. nuper**, etc.: *but lately* (*nuper*) during the storm, the ship was the object of *painful heart-sickness* (*sollicitum taedium*), — now of *fond yearning and no little care* (*desiderium curaque non levis*). In the same way, the poet, when defeated with Brutus in the republican army, was hopeless of the State; now he is full of affectionate zeal for her future. — **20. Cycladas**: object of *interfusa*, cf. Caes. *B. C.* 3. 26. 1, *Apollonium praetervehuntur*. The sea in this quarter, *dotted* (*interfusa*) as it was with so many islands, was naturally subject to dangerous squalls; cf. Cat. 4. 7.

**5.** 'One who is pure of heart and sinless, my Fuscus, needs no other protection than his own virtue. He can go anywhere and be safe. Take my own case. I was strolling in the forest, singing about my sweetheart, when I met a wolf. The creature ran away from me, although I had not a weapon in my hands. Henceforth, wherever I am, I will sing of my sweetheart's charms.'

This famous ode begins in a solemn fashion, and the reader naturally takes the poet in earnest, and looks for a sermon on purity of heart as the surest safeguard; cf. Milton (*Comus*) on chastity:

> 'She that has that, is clad in complete steel;
> And, like a quiver'd nymph with arrows keen,
> May trace huge forests, and unharbour'd heaths,
> Infamous hills, and sandy perilous wilds.'

But with the third strophe we begin to see that the highly moral tone of the prelude is not to be maintained, and the lightness of the last two strophes makes it evident that we have here a poem in a serio-comic vein of mock solemnity. The episode of the wolf probably really occurred to Horace, and he tells the story of his adventure in a manner which Fuscus (who was, as we know from other poems, a congenial spirit and fond of a joke) would highly appreciate. To take the ode in earnest is wholly to misunderstand the character of Horace, who was not the man to put forth seriously the high-flown sentiment of the opening verses nor to pose as an ensample of lofty virtue.

Metre: Sapphic (see p. 3, § 19).

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1. **integer vitae**, etc.: *unspotted in his life and clean of sin.* The genitives are of reference, A. & G. 218, *c* and *a*. — 2. **Mauris**: see on *Cypria*, 1. 13. — 8. **Hydaspes**: a river in India, which suggests all the legends of that storied land; hence *fabulosus*. — 9. **me silva lupus**: note how these words paint the scene (see on *latentis*, 3. 21), and how the poet, after enlarging a bit on his own unconsciousness of his danger, says but a word (*fugit*) about what the wolf did — it came and went in a flash — then points in wonder to his own unarmed hands, and finally in the next strophe shows that it was only after the creature was gone that he appreciated its terrors. The whole arrangement is, therefore, highly artistic and dramatic. — 10. **Lalagen**: a fictitious name, from the Greek λαλαγή, *prattle*; cf. *dulce loquentem*, vs. 24. — 11. **terminum**: the confines of his little farm. — 13. **quale portentum**: = *tale portentum quale*, referring of course to *lupus*, with which *tale portentum* would have been in apposition. — **militaris**: *warlike*. — 14. **Daunias**: a name for Apulia, from its mythical king Daunus. — 15. **Iubae tellus**: Mauretania (in the northwestern part of Africa) was given as a kingdom to the younger Juba by Augustus in 25 B. C. — 17. **pigris campis**: *barren wastes*. The adjective really means *dull, torpid*. — 19. **quod latus**: = *id latus* (*quarter*) *quod*; see on 13. — **nebulae**: *mists*. — **malus**: *inclement*. — 20. **Iuppiter**: see on 1. 25. — **urget**: *closes over, broods o'er*, cf. 6. 6. — 21. **nimium propinqui**: *when all too near*, i. e., in the extreme south. — 22. **domibus**: *man's dwellings*. — 23. **dulce**: equivalent to an adverb; for the case, A. & G. 238, *a*. For the whole phrase cf. Cat. 21. 5. — Cowper, in his *Table Talk*, 294, imitates the last two strophes in this spirited manner:

> 'Place me where winter breathes his keenest air,
> And I will sing, if Liberty be there;
> And I will sing at Liberty's dear feet
> In Afric's torrid clime or India's fiercest heat.'

6. Quintilius Varus, on whose death (in 24 B. C.) Horace addressed these verses to Vergil, was a distinguished critic and friend of literary men (cf. Cat. 12). St. Paul, writing from Rome to the Ephesians (2. 12), less than a hundred years later, calls the pagans 'strangers from the covenants of promise, having no hope.' And so, through all the exquisite phrasing of this beautiful ode, there sounds that note of hopeless melancholy which we hear whenever the Latin poets touch on death. All that Horace can suggest, by way of consolation to his friend, is resignation, for 'patience lighteneth what Heaven forbids us to amend.'

In thus recommending patience, Horace would please Vergil, who (according to Donatus, *Life of Vergil*, 18) was in the habit of commending it as the most useful of virtues. Cf. *Aen.* 5. 710, *quidquid erit, superanda omnis fortuna ferendo est*, and Campbell's 'To bear is to conquer our fate.'

Metre: see p. 4, § 21.

1. **desiderio**: *mourning*. This dative strictly belongs to *modus*, since with *pudor* (*shame*) the genitive case is used. — 2. **cari capitis**: *our dear one*. *Caput*, like κάρα and κεφαλή, is frequently thus used; cf. Verg. *Aen.* 4. 354, *puer Ascanius, capitisque iniuria cari*, and Hom. *Od.* 1. 343, τοίην γὰρ κεφαλὴν ποθέω. — **praecipe**: *teach me, lead off*. — 3. **Melpomene**: see on 1. 33. — **pater**: Zeus

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was the mythical father of the Muses. — 5. **ergo**: *so* or *and so*, uttered with a sigh of resignation. — **perpetuus sopor**: in an inscription on a tomb we read (*C. I. L.* 3. suppl. 8002), AETERNO · DEVINCTVS · MEMBRA · SOPORE. Cf. also Cat. 5. 6. — 6. **urget**: *enfolds*, see on 5. 20. — **Pudor**: not *shame* here as in verse 1, but denoting (as frequently the Greek αἰδώς) a feeling of respect and sensitiveness towards the judgments of others. It may be rendered *modesty*, though this term is not an exact equivalent. — 7. **incorrupta**: *unspotted*. — 9. **flebilis**: *to be wept, bewailed*. — 12. **poscis**: in an ordinary case, a Roman felt that piety gave him a just *demand* or *claim* on the gods; but when the object of the demand was dead, piety was of course fruitless. — **non ita**: *not on such terms* (i. e., that the gods should not give him up) had Vergil in his prayers entrusted his friend to the care of the gods. — 13. **quid si**, etc.: a common elliptical phrase, translatable literally into idiomatic English. Cf. Verg. *Aen.* 4. 311, *quid si non arva aliena domosque | ignotas peteres, sed Troia antiqua maneret*. — **blandius**: *more seductively*. — 14. **moderere**: *shouldst sweep*. — **arboribus**: dative denoting agent with *auditam*. According to the myth, even trees, rocks, and wild beasts followed Orpheus, charmed by the music of his lyre. — 15. **vanae imagini**: *the void phantom*. Cf. Homer's νεκύων εἴδωλα and νεκύων ἀμενηνὰ κάρηνα for the idea which Horace had in mind; also Verg. *Aen.* 6. 292, *tenuis sine corpore vitas | .... volitare cava sub imagine formae*. The dative *imagini* is that of the 'person interested,' used with verbs of motion in poetry to denote the end of motion; cf. Verg. *Aen.* 2. 398, *multos Danaum demittimus Orco*, and 5. 451, *it clamor caelo*. — **sanguis**: the blood is of course the symbol of life. So in the eleventh book of the Odyssey the shades of the dead cannot speak to Odysseus until they have drunk of the blood of his sacrifice. — 17. **non lenis**: *inexorable*. — **recludere**: *unseal*. — 18. **nigro gregi**: *gloomy flock*. — **Mercurius**: here as ψυχαγωγός, the conductor of souls to Hades. — 20. **nefas**: used of things forbidden by the law of God or Nature.

**7.** This ode is modelled upon the Greek ὕμνοι κλητικοί, many of which were written by Sappho, Alcman, Anacreon, and others, — invocations or appeals to divinities to favor the poet or some other mortal. Here Horace calls on Venus, in behalf of Glycera.

Metre: Sapphic (see p. 3, § 19).

1. **Cnidi**: Cnidus, in the southwestern part of Caria, and Paphos, on the island of Cyprus, were noted seats of the worship of Venus. In one of the temples of Cnidus was the famous statue by Praxiteles (see the *Journal of Hellenic Studies*, 1887, and plate 80). — 2. **sperne**: *forsake*. The old meaning of the verb was *separate*. For the thought, cf. Alcman 21, Κύπρον λιποῖσα καὶ Πάφον περιρρύταν. — 4. **sedem**: *shrine*. The girl had probably fitted up and dedicated a *sacrarium* in her own house. — 5. **solutis zonis**: *with zones unbound*, i. e., in graceful negligence. — 7. **parum comis**: as Saradon remarked, 'the poet means, in general, that Youth is savage and rude if it be not softened by Love.' For the use of *parum*, see on *male*, 3. 24. — 8. **Mercurius**: as the god of witty and clever speech. So Πειθώ was a constant attendant of Aphrodite.

**8.** Horace represents himself as invited to compose an ode upon a subject of somewhat unusual dignity — a *Latin* poem, not one of those Greek

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poems in lighter vein in which he had already won some renown. Accordingly, he calls upon his lyre, reminding it that Alcaeus often sang of love and wine, but was also a patriot and a warrior.

Metre: Sapphic (see p. 3, § 19).

1. **poscimur**: *we are called on*, i. e., for an ode. Cf. the active construction with *posco* in 6. 12. — **vacui**: *in the hour of leisure*. — 2. **lusimus**: with *quid* as cogn. acc., *some lighter strain*. The verb is often used, like παίζω, of musical composition (see also on Cat. 20. 2). — 3. **vivat**: the subjunctive of action conceivable. — **age**: often used to introduce or strengthen an imperative (G. 269), like ἄγε in Greek; cf. Sappho 45, ἄγε δὴ χέλυ (see on *testudo*, 14) δῖά μοι φωνάεσσα γένοιο. — **dic**: this verb is frequently employed by Horace in the sense of *sing*. — 5. **Lesbio**: i. e., Alcaeus, see on 1. 34. — **modulate**: *tuned*. — **civi**: Alcaeus was prominent in politics, as well as in patriotic movements (hence *ferox bello*). — 10. **haerentem**: *clinging, haunting*. Horace seems to have been the first to apply this word to a close personal attendant; cf. Verg. *Aen.* 10. 779, *Herculis Antoren comitem qui missus ab Argis | haeserat Euandro*. — 11. **Lycum**: a charming boy mentioned in the poems of Alcaeus. — **nigris, nigro**: the *i* is short by nature. — 13. **decus**: *glory*, cf. 1. 2. — 14. **testudo**: in Greek χέλυς, see Sappho as quoted above on 3. For the early form of the lyre see Smith, *D. A.* s. v. *Lyra*. Hence the use of the word *shell* in English poetry; cf. Rogers, 'The soul of music slumbers in the shell | Till waked and kindled by the master's spell.' — 15. **lenimen**: *solace*. — **mihi salve**: *take my salutation*. The dative is ethical, A. & G. 236. — **cumque**: *whenever*. A unique usage, possibly of the detachable suffix seen in 3. 14. — **rite**: *duly*.

9. In this famous little ode, Horace professes, as often elsewhere, a love of simplicity and a loathing of pomp and display.

Metre: Sapphic (see p. 3, § 19, and cf. p. 7).

1. **Persicos**: the adjective suggests Oriental profusion and magnificence. — **apparatus**: *trappings, pomp*. — 2. **philyra**: the inner bark of the linden was used in weaving together the flowers in elaborate chaplets, *coronae sutiles*; cf. Ov. *F.* 5. 335, *tempora sutilibus cinguntur tota coronis*. — 3. **sectari**: *hunt*. — **rosa sera**: a rose out of season is to the poet another emblem of elaboration. — 5. **myrto**: dative with *adlabores*. — **nihil**: *not at all*, with *curo*. — **adlabores**: = *laborando addas, embellish*. He is satisfied with a wreath of plain myrtle. The subjunctive is co-ordinate with *curo*, not subordinate to it; cf. the common usage with verbs of wishing. — 6. **sedulus**: *carefully, painfully*; cf. the adverb *sedulo*, i. e., *sē* (archaic = *sine*) + *dolo*, as in Ter. *Phorm.* 228, *fiet sedulo*. — 7. **arta**, *dense*.

10. That men should avoid all excess (cf. the Delphic μηδὲν ἄγαν) and live in accordance with the *golden mean*, was one of Horace's favorite doctrines. Accordingly, in this ode he recommends the virtue of moderation to Licinius Murena. He begins with a metaphor drawn from the sea, and passes on to depict the safety that lies in a middle station in life, strengthening his point by examples drawn from nature. After urging that a man should be prepared for the vicissitudes of fortune, he ends by advising courage in adversity and (returning gracefully to the kind of metaphor

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with which he began) a cautious course when the breezes of prosperity blow.

Metre: Sapphic (see p. 3, § 19.)

Translation in verse by Cowper.

1. **rectius**: the tone of the ode shows that this word is used in a practical rather than a moral sense. It conveys the idea of correctness, appropriateness, or suitability. — **altum urgendo**: *driving out to sea.* — 3. **nimium**: *too closely.* — 5. **auream**: see on 2. 9. — **mediocritatem**: cf. *μέτριος* and *μεσότης*, also Cic. *Off.* 1. 89, *mediocritatem illam quae est inter nimium et parum.* — 6. **obsoleti**: *sordid.* — 7. **sordibus**: *squalor.* — **caret**: the repetition of this word is not for emphasis. In its second occurrence it serves only as a connective. — 8. **sobrius**: cf. *σώφρων* and *σωφροσύνη*, the virtue of moderation or temperance. — 9. **saepius ventis**, etc.: cf. Shakspere, *Richard III.*, 1. 3, *They that stand high have many blasts to shake them, | And, if they fall, they dash themselves to pieces.* The underlying thought in this strophe is the old Greek idea of the jealousy which the gods were supposed to feel against towering greatness; cf. Hdt. 7. 10. 5, *ὁρᾷς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα· φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν.* — 13. **infestis**: dative of interest, like *secundis.* — 14. **alteram**: *the other*, i. e., *the opposite.* — 15. **informis**: because winter makes the fields look ugly; cf. the use of *nigris*, 2. 7. — 17. **et**: *also.* — **olim**: referring to the future, as in Verg. *Aen.* 1. 203, *forsan et haec olim meminisse iuvabit.* — 18. **quondam**: *sometimes*, cf. Verg. *Aen.* 2. 367, *quondam etiam victis redit in praecordia virtus.* — 19. **suscitat**: *awakes.* — **arcum**: used by the god in sending pestilence. — 21. **rebus angustis**: *straits of fortune.* — **animosus**: *spirited.* — 23. **nimium**: modifies *secundo.*

**11.** The subject of this ode is the dread necessity of death, so awful to the pagan who was without faith in immortality (see introduction to 6). The theme is a favorite with Horace, but he generally employs it to point the moral that while we live we should employ life to good advantage. Here, however, the main theme is unrelieved by any such moral, unless it be that in the last strophe he suggests that the person whom he addresses did not know how to make the best use of the brief space of life. Yet there is a bitterness in the ending of the poem, reminding one of *Ecclesiastes* 2. 18 f., *Yea, I hated all my labour which I had taken under the sun: because I should leave it unto the man that shall be after me. And who knoweth whether he shall be a wise man or a fool?*

Metre: Alcaic (see p. 4, § 20).

1. **Postume**: it is not known whether the name Postumus, immortalized in this ode, was that of a friend of Horace or whether the poet used it merely as one convenient to his metre. — 2. **pietas**: such, for instance, as is exemplified in verses 5–7. 3. Note the climax in **rugis, senectae, morti.** — 5. **non**: refers back to *adferet.* — **trecenis**: belongs to *tauris*, and the phrase = the round number of three hecatombs. Observe that the numeral is a *distributive.* — 6. **plāces**: note the quantity. — **inlacrimabilem**: active in sense, *incapable of tears*, i. e., pitiless. — 7. **ter amplum**: *threefold huge.* Geryon was a giant with three bodies, slain by Hercules. Cf. Verg. *Aen.* 6. 289, *forma tricorporis umbrae.* —

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**8. Tityon**: Tityus was another giant, slain by Apollo and Diana for insulting their mother. Aeneas saw him also in the lower world; cf. Verg. *Aen.* 6. 595, *Tityon, Terrae omniparentis alumnum | cernere erat, per tota novem cui iugera corpus | porrigitur, rostroque immanis voltur obunco | immortale iecur tondens.* — **9. unda**: the river Styx. — **10. quicumque . . . vescimur**: suggested by Homer's paraphrases for "all mankind": *Od.* 8. 222, *ὅσσοι νυν βροτοί εἰσιν ἐπὶ χθονὶ σῖτον ἔδοντες*, or *Il.* 6. 142, *βροτῶν, οἳ ἀρούρης καρπὸν ἔδουσιν.* — **12. erimus**: i. e., when we shall come to die. — **coloni**: *tillers of the soil* (cf. *colo*), opposed to *reges* which stands here, as often, for *divites.* — **13. carebimus**: *hold aloof from*, cf. 10. 6. — **14. Hadriae**: see on Catullus 4. 6. — **15. autumnos**: August and September, when hot south winds (cf. Austrum, 16) prevailed, were unhealthy months in Rome. — **16. corporibus**: the dative belongs by the construction called *ἀπὸ κοινοῦ* both to *nocentem* (A. & G. 227) and to *metuemus* (see on 10. 13). — **18. Cocytos**: the river of wailing (cf. *κωκύω*), a mythical tributary of the Styx. — **Danai genus**: for the fifty daughters of Danaus and their fate, as well as for the myth of Sisyphus, see any dictionary of mythology. — **19. damnatus longi laboris**: *condemned to penance long.* For the genitive, A. & G. 220. — **21. placens**: *beloved, dear.* — **22. colis**: *nurse.* — **23. cupressos**: the cypress, sacred to Pluto, was often planted near graves, and a branch of it was hung at a Roman house in which there was a dead body. — **24. brevem**: i. e. *shortlived;* cf. Shakspere, *Macbeth* 5. 5, *Out, out, brief candle.* **25. heres**: *thine heir.* — **Caecuba**: plural, sc. *vina*, object of *absumet.* Caecuban was one of the finest Italian wines. — **dignior**: *a worthier* (than thou), suggesting that the heir knows how to use what Postumus merely stored away. — **26. servata**: *guarded.* — **28. pontificum**, etc.: *richer than* (the wine at) *pontiffs' feasts*, a compressed expression, not common in Latin, modelled after the Greek. The luxury of the official banquets of various priesthoods was proverbial.

**12.** This ode consists, in the main, of a number of gnomes upon the blessings of a contented spirit. Peace of mind is what all men pray for; but they seek for it in wealth, rank, magnificence of living, travel — in short, everywhere save within themselves, where alone it is to be found. The poem is addressed to Pompeius Grosphus, a rich Roman knight who had estates in Sicily.

Metre: Sapphic (p. 3, § 19).

**1. otium**: *peace,* in a wide sense, illustrated by the calm for which the sailor in a storm prays, the rest of body for which the warrior in battle sighs, the repose which ambitious men can never find in the hurry of life. — **2. prensus**: *caught.* — **3. certa sidera**: e. g., such well known constellations as the Bears. — **5. Thrace**: the Thracians were types of men who loved war for war's sake. — **6. pharetra decori**: their very equipment, like the Thracian's nature (*bello furiosa*), is in contrast with their prayer. — **7. purpura**: the color suggests the stripe on the toga of magistrates, the royal robe of kings, etc. — **venale**: observe that the last two verses of the strophe are continuous in scansion. — **10. submovet**: it was the lictor's duty to clear the way before magistrates; cf. Liv. 3. 48. 3, *i, lictor, submove turbam* (cf. *tumultus*). — **miseros tumultus mentis**: *the tumults of a mind distressed.* — **11. laqueata**: *panelled,* cf. Verg. *Aen.* 1. 726,

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*dependent lychni laquearibus aureis | incensi.* 13. **vivitur**: sc. *ab eo* and translate *he lives.* — **parvo**: abl. of price. — **bene**: *happily.* — 14. **tenui**: *modest.* — **salinum**: the man is poor but not poverty-stricken (cf. 10. 5). His table boasts the one silver piece for human use found on the board in the good old times; cf. Val. Max. 4. 4. 3, *in C. Fabricii et Q. Aemilii Papi, principum saeculi sui, domibus argentum fuisse confiteur oportet: uterque enim patellam deorum et salinum habuit.* — 17. **brevi aevo**: *in our brief life.* — **iaculamur**: a figure borrowed from the hunt. — 18. **multa**: note the emphasis lent by the position. — **quid . . . mutamus**: *why change* (sc. *terra nostra, our own*) *for lands warmed by a foreign sun?* The verb *muto* with the abl. usually denotes the thing received, but sometimes, especially in Horace, it denotes the thing parted with. Here, though the ablative is omitted, there can be no doubt of the meaning on account of *alio sole calentis.* — 19. **patriae**: *from his country.* — 20. **se quoque fugit**: note the tense, sometimes called the "gnomic perfect"; cf. A. & G. 279, *c* and note. For the thought, cf. Hor. *Epp.* 1. 11. 27, *caelum, non animum mutant, qui trans mare currunt,* and 1. 14. 13, *in culpa est animus, qui se non effugit unquam;* also Milton, *Paradise Lost,* 4. 20, *for within him hell | He brings, and round about him, nor from hell | One step, no more than from himself, can fly | By change of place.* — 21. **scandit** etc.: the images of the ship and the horseman are a natural amplification of the thought in verse 20, yet they are not so happily expressed as in 3. 1. 37 ff.,

> sed Timor et Minae
> scandunt eodem quo dominus, neque
> decedit aerata triremi et
> post equitem sedet atra Cura.

**vitiosa**: *morbid.* — 22. **relinquit**: *quits.* — 26. **oderit**: subjunctive. — **lento**: *easy.* — 27. **temperet**: *correct.* — 29. **abstulit**, etc.: illustrative of the gnome in 27 f. — **clarum**: *brilliant.* — 30. **Tithonum**: beloved by Aurora at whose request Zeus gave him immortality. But she forgot to ask for everlasting youth. Cf. Mimnermus 4, Τιθωνῷ μὲν ἔδωκεν ἔχειν κακὸν ἄφθιτον ὁ Ζεὺς | γῆρας, ὃ καὶ θανάτου βίγιον ἀργαλέου, and Tennyson's poem *Tithonus.* — **minuit**: *minished.* He shrivelled up into a grasshopper. — 34. **hinnitum**: note the elision at the end of this verse. — 35. **bis tinctae**: suggested by the Greek adjective δίβαφος, *twice dipped,* a technical term in dyeing. — **Afro**: the shellfish came from an island off the coast. — 38. **tenuem**: *refined.* — **Camenae**: the early Latin name is here identified with the Greek Μοῦσα. — 39. **non mendax**: *unerring.* — 40. **spernere**: *disdain for,* used as one of the objects of *dedit.*

**13.** This ode is intended for the young men of Rome. They should learn to bear privations cheerfully, to fight manfully, to die, if need be, for their country (1–16). But they need, besides, that dignity, which comes from a consciousness of virtue and which, independent of popular favor, looks for higher rewards than the world can give while man lives (17–24). Finally, they must never be guilty of the betrayal of trust; punishment may come slowly, but it comes surely.

Metre: Alcaic (see p. 4, § 20).

1. **amice**: adverb. — **pauperiem**: *privation,* cf. 1. 18. Note the alliteration in this verse. — 2. **robustus**: *hardened,* = *corroboratus;* the abl. of means *militia*

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**belongs with it.** — **puer**: see on 3. 16. — 3. **condiscat**: the optative subjunctive, A. & G. 267. — 4. **vexet**: *harry*. — **metuendus hasta**: *with his dreaded spear*. — 5. **sub divo**: see on 1. 25. — **trepidis in rebus**: *in the midst of alarms*. — 6–12: a beautiful description, fit to rouse the enthusiasm of every young warrior. The picture is drawn from a besieged city. With the thought, cf. the episode of Helen looking from the wall of Troy in the third book of the *Iliad*, or the lament of Briseis in *Il.* 19. 291, *ἄνδρα μὲν, ᾧ ἔδοσάν με πατὴρ καὶ πότνια μήτηρ, | εἶδον πρὸ πτόλιος δεδαϊγμένον ὀξέϊ χαλκῷ*, etc. — 9. **suspiret**: the separation of *virgo* from *matrona* by *prospiciens* makes *virgo* in effect the sole subject of *suspiret*. Her wish which follows is not expressed by the poet in direct discourse; *ne* here means *lest*. — **rudis**: *a tiro*. — **agminum**: objective genitive with *rudis*. — 10. **sponsus regius**: like Cassandra, this maiden is betrothed to some allied king's son who is fighting in her father's army. — 11. **leonem**: the young Roman warrior. — 13. **dulce et decorum**, etc.: with this famous line, cf. Tyrtaeus 8, *τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσόντα | ἄνδρ' ἀγαθὸν περὶ ᾗ πατρίδι μαρνάμενον*. — 14. **et**: *also, as well*. — The verse is imitated from Simonides 65, *ὁ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον*. Neither *fugacem* nor *φυγόμαχον* refer only to a man who runs away in the hour of battle; they denote in general a man who *avoids* battle. He, too, must die; cf. Callinus 1. 12, *οὐ γάρ κως θάνατόν γε φυγεῖν εἱμαρμένον ἐστὶν | ἀνδρα . . . πολλάκι δηιοτῆτα φυγὼν καὶ δοῦπον ἀκόντων | ἔρχεται (he returns home), ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου*. — 17. **repulsae**: the regular term denoting the loss of an election to office. — **nescia**: i. e., true manliness exists independent of the fickle people's will (cf. 1. 7); it cannot be tarnished (cf. *intaminatis*, 18) by defeat (*repulsae*). — **sordidae**: *mean*. — 19. **securis**: i. e. *the badges of office*, here represented by the axes in the lictor's fasces. — 20. **aurae**: cf. 2. 11. — 22. **negata**: i. e. **inaccessible to ordinary men**; cf. Ovid *M.* 14. 113, *invia virtuti nulla est via*. — **temptat iter**: *essays a path*. — 23. **udam**: *dank*, as opposed to the clear air of heaven. — 24. **spernit**: cf. 7. 2. — 25. **est et**, etc.: also taken from Simonides 66, *ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας*. — **fideli**: *loyal*. — 26. **Cereris sacrum**: the Mysteries of Eleusis, wherein Ceres was worshipped, serve here merely as a type of all that should not be disclosed. — 28. **sit**: a very rare use of the bare subjunctive with *veto*. — **trabibus**: here for *roof* or *house*; see on 1. 13. — 29. **phaselon**: see on Cat. 4. 1. — 30. **addidit**: for the tense, see on 12. 20. — 31. **raro**: adverb. — 32. **deseruit**: for the meaning cf. *relinquit*, 12. 22. — **pede Poena claudo**: the idea of a late though certain punishment of the wicked is a very old one. With Horace's image cf. Eur. frag. 969, *Δίκη . . . σῖγα καὶ βραδεῖ ποδὶ στείχουσα μάρψει τοὺς κακούς, ὅταν τύχῃ*. A different figure is Herbert's '*God's mill grinds slow but sure*,' taken from a Greek proverb.

**14.** These eight verses celebrate the Roman virtues of *iustitia* and *constantia*, *justice* and *firmness of purpose*. One who possesses them has nothing to fear from the fury of man or of the elements; the very crash of worlds need not dismay him. Cf. *Psalms* 46. 2, *Therefore will we not fear, though the earth be removed, and though the mountains be carried into the midst of the sea*. The great Cornelius de Witte repeated the two strophes while on the rack.

There is a good paraphrase among the youthful poems of Byron.

Metre: Alcaic (p. 4, § 20).

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**2. civium ardor**: *fury of the populace.* Cf. the steadfastness of Socrates, described in Plato, *Apol.* 32 B. — **prava iubentium**: *wicked behests.* — **3. tyranni**: cf. Juv. 8. 81,

*Phalaris licet imperet ut sis*
*falsus et admoto dictet periuria tauro,*
*summum crede nefas animam praeferre pudori*
*et propter vitam vivendi perdere causas.*

**4. solida**: suggesting the 'solid rock'; cf. Sen. *De Cons. Sap.* 3. 5, *quemadmodum proiecti in altum scopuli mare frangunt, . . . ita sapientis animus solidus est.* — **5. inquieti**: *restless.* — **8. impavidum**: *undismayed, undaunted.*

**15.** This ode, often entitled *The Reconciliation*, illustrates the well-known saying about 'lovers' quarrels' (cf. Terence, *Andria* 555, quoted at the head of the ode and often imitated by later writers; see Bartlett's *Familiar Quotations*, p. 21). It is an exquisite little idyl or duet in the amoebean style (cf. Verg. *Eclogues* 3 and 7), the law of which required that the person responding should answer in the same number of verses, and should contradict or improve upon what was said by the first speaker. Lydia and her lover are estranged. In the first two strophes they express regretful reproach; in the second pair, devotion to their new sweethearts; in the third the lover suggests a reconciliation, to which Lydia gladly consents.

There is a beautiful English version by Ben Jonson.

Metre: see p. 3, § 18.

**1. gratus**: *in favor with.* — **2. potior**: *preferred.* — **3. dabat**: the compound *circumdabat* was regularly used in prose. — **4. vigui**: *throve.* — **5. alia**: abl. of cause with *arsisti*. This verb denotes a much stronger feeling than *gratus* (1); see introduction to the ode. — **6. post**: *second to.* — **7. multi nominis**: *of wide renown*, gen. of quality with *Lydia*. — **8. Romana Ilia**: Horace, as the adj. shows, follows the same legend as Ennius; cf. introduction to Enn. 1. — **10. docta**: *versed.* — **modos**: the accusative of the thing retained with the passive *docta*. — **citharae**: objective genitive with *sciens*; cf. *agminum*, 13, 9. — **12. animae**: *my life*, referring to Chloe. — **superstiti**: *to survive me*, proleptic. — **14. Thurini . . . Ornyti**: the lover had praised a Thracian music girl, doubtless a freedwoman; Lydia outbids him with this Greek, whose father's name is known, and who comes from the city of Thurii in Magna Graecia, noted for its wealth and luxury. This detailed description of her new lover makes his rivalry more real than that of Chloe. It brings the old lover to terms at once. — **16. puero**: quite as strong, if not stronger, than *animae* (12) which is a poetic conventionality. — **17. redit**: the present here and below is used loosely and colloquially instead of the future. — **18. diductos**: *severed as we have been.* — **cogit**: in its literal sense. — **aeneo**: as a type of strength. — **20. reiectae**: *off-cast.* This term shows that *Lydiae* is dative, not genitive. — **21 f.**: before consenting, Lydia allows herself to make a comparison not very favorable to her old lover. — **24. libens**: *cheerfully.*

**16.** Whether the spring addressed in this ode was near Venusia, Horace's birthplace, or on his Sabine farm, or whether it existed nowhere except in his

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fancy, are questions which need not hinder our understanding nor interfere with our enjoyment of a beautiful poem. The *fons Bandusiae*, as Horace promises (vs. 13), is here made as immortal as are the poetic fountains of Castalia, Hippocrene, and Pirene.

Metre: see p. 4, § 22.

1. **splendidior vitro**: *as glittering as glass.* English commonly uses *as* instead of *than* in such comparisons. — 2. **mero**: the poet intends to pour a libation of wine into the water and to offer a chaplet of flowers, as well as to sacrifice the kid. Offerings were regularly made to springs on the festival called *Fontanalia*, October 13. — 4. **turgida**: *budding.* — 5. **destinat**: *foretokens.* — 6. **inficiet**: *shall dye.* — 9. **te** and 10. **tu**: note the anaphora, the effect of which is increased by the rhythmical positions. — **hora**: *season.* — **Caniculae**: the Roman name for Sirius, the Dogstar. Cf. our 'dog days.' — 10. **nescit**: i. e., *cannot*; cf. *nescia*, 13. 17. — 13. **nobilium**: *famous.* — **fontium**: partitive genitive in the predicate. — 14. **dicente**: for the meaning see on 8. 3. — **impositam**: *that crowns.* — 15. **loquaces**: *vocal, babbling.*

17. The blessing of Contentment is a favorite theme with Horace, who could have said with Iago (*Othello*, 3. 3), 'Poor and content is rich and rich enough.' In this ode he begins, as frequently, far away from what is to be his real subject, and dwells upon the power of gold. He pictures it as all-accomplishing, illustrating the point not only by generalities but also by particular instances, two drawn from mythology and one from history. In them all, however, we are made to feel that its power was used for evil. Not until the sixteenth verse does he strike the main chord: 'With increase of wealth comes thirst for even more, and growth of cares; therefore, Maecenas, I have avoided the dread eminence which riches lend. I am happier with my sufficiency on my little farm than I should be if I were the lord of vast possessions. Blessed is he to whom God hath given a moderate competence.'

Metre: see p. 4, § 21.

1. **inclusam Danaen**: *prisoned Danaë.* The arrangement of words in the first two strophes is very picturesque: 'a prisoned maid, in iron tower, doors of oak, watchdogs, warder, — yet all these preventives vain before the power of gold.' — **aenea**: see on 15. 18. — 2. **robustae**: *of oak.* — 3. **tristes**: *surly.* — **munierant**: in such an apodosis, the pluperfect indicative paints the picture much more vividly than could the pluperfect subjunctive. So in English, cf. Burns:

> 'Had we never loved sae kindly,
> Had we never loved sae blindly,
> Never met or never parted,
> We had ne'er been broken-hearted!'

4. **nocturnis ab adulteris**: *from night attacks of paramours.* — 5. **Acrisium**: the father of Danaë, for whose story see any work on mythology. — 7. **fore**: the infinitive expresses indirectly the thought of the two gods. — 8. **converso**: *transformed himself.* — **pretium**: *bribe*, given, of course, to the guards (cf. *satellites*, 9). Horace here, in amusing fashion, rationalizes the myth that Jupiter transformed himself into a shower of gold, and came down in this form

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directly to Danaë. — **deo**: dative; cf. 15. 20. — **9. aurum**: the emphasis of a word in such a position may often be brought out in translation by repetition of it. — **10. saxa**: the thought may be of very strong *barriers*, or of the walls of a city or fortress. — **11. concidit**: *down fell;* note the emphasis lent by rhythmical position, and cf. *diffidit*, 13, and *subruit*, 14. — **auguris**: Amphiaraus, the Argive seer, owed his end to the treachery of his wife, who had been bribed with a golden necklace. — **14. vir Macedo**: king Philip, father of Alexander the Great, owed many of his conquests to bribery of his enemies. — **15. munera**: note the emphasis due to repetition of the word, and also to its rhythmical position; *bribes, bribes*, I say, *ensnare*. — **17. crescentem**: with this word, aptly placed at the head of the strophe, comes the transition. For the thought, cf. Juv. 14. 139, *crescit amor nummi quantum ipsa pecunia crevit*, and Spenser, *Faery Queen*, 6. 9. 21, *And store of cares doth follow riches' store*. — **20. equitum**: a neat allusion to Maecenas's refusal of rank higher than that of a knight. — **21. plura**: here means the things which ambitious men count desirable; in the next verse it means the blessings which come from moderation and contentment. — **22. nil cupientium**: *of those who covet nothing*, i. e., of the contented. The genitive depends on *castra*. — **23. nudus**: i. e., stripped of all that mere Fortune can give. — **24. partis**: acc. plural. — **25. contemptae**: sc. 'by the wealthy.' — **dominus splendidior**: *grander as the master*. — **26. arāt**: for the quantity, see on Enn. 2. 4. — **impiger**: *tireless*, cf. 19. 4. — **28. magnas . . . inops**: for the thought cf. *Proverbs* 13. 7, *There is that maketh himself rich, yet hath nothing: there is that maketh himself poor, yet hath great riches*. — **30. segetis**: possessive genitive: *my sure and confident crop*. — **fulgentem imperio**: *one who is clothed in the glittering sway*. Horace is probably thinking of a proconsul of the province of Africa. — **32. fallit sorte beatior**: *happier though unknown to;* an imitation of the Greek construction with λανθάνω, literally 'escapes his notice being happier in lot,' where *beatior* (agreeing severally with *rivus, silva*, and *fides*) takes the place of the Greek participle used with λανθάνω. — **34. Laestrygonia**: the Laestrygonians of the Odyssey (10. 80 ff.) were supposed to have founded Formiae in Latium. The Formian was one of the choicest wines. — **36. pascuis**: poetic use of the ablative to denote place. — **40. vectigalia**: *income*. — **porrigam**: *enlarge*. — **41. Mygdoniis**: i. e., *Phrygian*. — **Alyattei**: Alyattes was king of Lydia and father of the rich Croesus. — **42. continuem**: *annex*. — **43. bene est**: sc. *ei*, blessed is the man.

**18.** The country dame, to whom this ode professes to be addressed, seems to have feared that such small offerings as she could make would not be acceptable to the gods. Horace consoles her, and all like her, with the thought that genuine piety and simple gifts, offered by hands undefiled, are as acceptable to the gods as the richest sacrifices of the hierarchy. The same thought is found in the seventeenth stanza of Burns's *Cotter's Saturday Night*, and in *Psalms* 26. 6, *I will wash mine hands in innocency: so will I compass thine altar, O Lord*.

Metre: Alcaic (see p. 4, § 20).

**1. caelo**: for the case, see on *imagini*, 6. 15. — **supinas**: *upturned, suppliant*. The word was regularly used of the position of the hands in prayer; the arms were raised, the palms of the hands turned upward, and their backs were bent

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towards the head. — **6. sterilem**: *barren*, see on *nigris*, 2. 7. — **7. alumni**: *younglings*, i. e., of the flock. — **8. grave tempus**: *the sickly season*. — **9. Algido**: a range of hills north of the Alban mount. — **10. devota**: *destined*, with *victima* (12). The two words are distributed between the two phrases containing *pascitur* and *crescit*, but belong equally to each verb. — **12. pontificum**: the pontiffs officiated at public sacrifices, and so Horace means that such a victim as he has described is meant for public functions, not for private rites. — **cervice**: Ciceronian prose regularly uses the *plural* of this word, not the singular. **13. tinguet**: the future is here used with concessive force. — **14. temptare**: this verb, often used in the hostile sense of *assail*, may be rendered *beset*. It denotes an urgent prayer. — **bidentium**: see on Ovid 8. 11. — **15. parvos**: i. e., the little images of the household gods. — **marino rore**: *rosemary*. — **17. immunis**: *innocent* (or, according to some, *without a gift*). — **18. sumptuosa**: *costly*. — **blandior**: *more persuasive*. — **hostia**: abl. of means. — **19. mollivit**: for the tense, see on *fugit*, 12. 20. — **20. saliente**: *crackling*. — **mica**: here means a *grain of salt*. The whole verse is a periphrasis of *salsae fruges*, Verg. *Aen.* 2. 133.

**19.** In this sweet and dignified ode, one of the most finished and harmonious which Horace ever wrote, the poet gratefully renders to the Muse all the praises which he has won. The ode was written much later than the others in this volume, at a time when Horace was recognized as the leading lyric poet of Rome, and when even the voice of envy was almost stilled (cf. vs. 16). The first part should be compared with Ode 1, since in both the poet contrasts the retired life of his kind with the activities and ambitions of worldly men. Verses 14 and 15, also, seem to be a reminiscence of the wish, now realized, which was expressed at the end of the first ode. In the last verse, the ascription to the Muse of all his inspiration and success has never been excelled as an expression of heartfelt gratitude.

Metre: see p. 3, § 18.

**1. Melopomene**: see on 1. 33. — **semel**: cf. 6. 16. — **2. nascentem**: *at the hour of birth*, cf. Callimachus, *Ep.* 21. 5, **Μοῦσαί γὰρ ὅσους ἴδον ὄμματι παῖδας | ἀρχιβίους, πολιοὺς οὐκ ἀπέθεντο φίλους.** — **lumine**: *eye*. — **3. Isthmius**: referring to the Isthmian games, while in 1. 3 he refers to the Olympic. — **4. impiger**: cf. 17. 26. — **6. res bellica**: *martial deed*. — **Deliis**: the laurel was sacred to Apollo, born in Delos. — **8. regum**: the Romans were, on principle, the foes of kings. — **9. Capitolio**: where the ceremonies of a triumph ended with a sacrifice. — **11. spissae**: *tangled*. — **comae**: see on Cat. 4. 11. — **12. Aeolio**: with reference to the great Aeolian bards, Sappho and Alcaeus; cf. 1. 34. — **13. Romae suboles**: *the sons of Rome*. — **17. aureae**: either in a literal sense, like Apollo's **χρυσέα φόρμιγξ** (Pind. *Pyth.* 1. 1), or figuratively, as in 2. 9. — **18. Pieri**: there was, in very early times, a school of poetry and seat of worship of the Muses in Pieria, on the slopes of Olympus. — **temperas**: *modulate*. — **19. quoque**: *even*. — **20. donatura**: the future participle here denotes 'ability.' — **cȳcni**: in Greek words (cf. **κύκνος**) a syllable before a mute, followed by *n* is 'common' in quantity. — **21. muneris**: *boon*, partitive genitive. — **22. monstror**, etc.: this kind of public recognition was apparently agreeable to the ancients. — **24. quod spiro**: *my inspiration; quod* is cognate accusative with *spiro* and *placeo*.

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## OVID.

(43 B. C. to 17 or 18 A. D.)

* **Mackail**, pp. 132–144.
Sellar, *E. P.*, pp. 324–362.
*Encyclopaedia Britannica*, article *Ovid* (by Sellar).
Middleton and Mills, pp. 200–213.

### From the Metamorphoses.

Metre: Dactylic Hexameter (see p. 8).

Translations of the *Metamorphoses* by Sandys, 1628 (written in Virginia), by Dryden, Addison, and others (edited by Garth), by King, 1871.

**1.** Phaëthon has been told by his mother, Clymene, that his father is the Sun-god, Phoebus. He comes to the palace of the Sun, here described, to have the story of his origin attested by his father.

1. **regia**: here a substantive, A. & G. 188, *c.* — 2. **pyropo**: a mixture of gold and bronze, reddish in color. — 3. **cuius**: limits *fastigia*. — 4. **valvae**: the leaves of the folding doors. — 5. **opus**: *workmanship*. — **Mulciber**: Vulcan; cf. Macr. *Sat.* 6. 5. 2, *Mulciber est Vulcanus, quod ignis sit et omnia mulceat ac domet.* — 8. **caeruleos**: the sea-gods have the color of the sea. — **canorum**: cf. *Met.* 1. 333 ff.,

> Caeruleum Tritona vocat conchaeque sonanti
> inspirare iubet fluctusque et flumina signo
> iam revocare dato. Cava bucina sumitur illi,
> tortilis, in latum quae turbine crescit ab imo,
> bucina, quae medio concepit ubi aëra ponto,
> litora voce replet sub utroque iacentia Phoebo.

— 9. **ambiguum**: Proteus, the old man of the sea, had the power of assuming every possible shape: cf. *Met.* 8. 720 ff.,

> Sunt, quibus in plures ius est transire figuras,
> ut tibi, complexi terram maris incola, Proteu.
> Nam modo te iuvenem, modo te videre leonem
> nunc violentus aper, nunc, quem tetigisse timerent,
> anguis eras, modo te faciebant cornua taurum.
> Saepe lapis poteras, arbor quoque saepe videri
> interdum, faciem liquidarum imitatus aquarum,
> flumen eras, interdum undis contrarius ignis.

— **balaenarum**: dependent on *terga*. — 10. **Aegaeona**: cf. *Il.* 1. 402 ff., *ἑκατόγχειρον . . . | ὃν Βριάρεων καλέουσι θεοί, ἄνδρες δέ τε πάντες | Αἰγαίων'*. — 11. **Dorida**: wife of Nereus. — **videntur**: a collective noun not infrequently takes a plural verb. — 12. **mole**: *a massive rock*. — **virides**: cf. Hor. *C.* 3. 28. 10, *viridis Nereidum comas*. — 14. **qualem**: sc. *talis est*. — 17. **super**: preposition governing

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*haec.* — **18. signa**: the signs of the zodiac. — **19. quo**: adverb. — **simul**: conjunction, A. & G. 324. — **adclivo**: for form see A. & G. 87, *f*, 1. — **Clymeneïa proles**: see introductory note. — **22. ferebat**: *could bear.* — **24. lucente smaragdis**: for scansion see on Enn. 2. 19. — **29. calcatis**: trodden under foot in the wine-vat.

**2.** The nymph Echo is consumed with unrequited love for the beautiful youth Narcissus, son of the river-god Cephisus and the nymph Liriope. Compare Lewis Morris's *Narcissus*, in his *Epic of Hades*, and *The Story of Echo*, by J. G. Saxe.

1. **hunc**: *Narcissus.* — **retia**: *hunting-nets.* — **2. loquenti**: *when anyone speaks.* — **4. non**: = *not merely.* — **6. multis**: sc. *verbis.* — **novissima**: *last.* — **7. deprendere posset**: *might have caught.* Were this clause an independent sentence, the imperfect indicative would have been used, A. & G. 311, *c.* — **9. prudens**: *purposely.* — **13. re . . . firmat**: *puts into effect.* — **tamen**: the thought is: *though in great part deprived of the gift of speech, yet,* etc. — **in fine loquendi**: *as one stops speaking.* — **17. quŏque.** — **propiore**: cf. Ov. *Her.* 18. 177, *quo propius nunc es, flamma propiore calesco.* — **21. natura**: her power of speech, as restricted by Juno. — **22. incipiat**: hortatory subjunctive dependent on *sinit.* — **quod**: = *id quod.* — **24. seductus**: *having strayed away.* — **26. aciem**: *glance.* — **30. imagine vocis**: the echo, as in Verg. *G.* 4. 49 f., *concava pulsu | saxa sonant vocisque offensa resultat imago.* — **33. favet**: *lends a willing ear to.* — **silvā.** — **34. iniceret**: the first syllable is long by position. There is reason to believe that until after the Christian era compounds of *iacio* had the form *iniecio, abiecio,* etc. — **36. sit**: the dependent subjunctive here conveys indistinctly the same optative force that comes out clearly in the independent *sit* of the following line. — **39. solis**: *lonely.* — **ex illo**: = *ex illo tempore;* cf. Verg. *A.* 2. 169 f., *ex illo fluere ac retro sublapsa referri | spes Danaum.* — **40. repulsae**: not the participle. — **42. adducit**: *shrivels.* — **43. tantum**: adverb. — **44. ferunt**: *they say.* — **traxisse**: *assumed,* a meaning of the verb frequent in Ovid.

**3.** Medea, having by her magic restored the youth of Aeson, Jason's aged father, treacherously persuades the daughters of Pelias, who is Jason's uncle and enemy, to allow her to perform a similar miracle upon their father. William Morris tells this story in the fifteenth book of his *Jason.*

1. **neve doli cessent**: Medea, by her craft, had already assisted Jason to escape from Colchis with the Golden Fleece. — **neve**: equivalent to *et ne;* it serves at the same time to introduce the final clause and to connect the story with what has preceded. — **coniuge**: Jason. — **2. Phasias**: Medea, so called from the Phasis, a river of Colchis. — **Peliae**: Pelias, desiring to compass Jason's death, had sent him in quest of the Golden Fleece. — **5. Colchis**: *the Colchian,* of course Medea, cf. below vv. 35, 52. — **imagine**: *pretence.* — **6. refert**: *adduces.* — **7. situs**: the decay consequent upon old age; cf. *Met.* 7. 290, where Ovid describes the rejuvenation of Aeson: *pulsa fugit macies, abeunt pallorque situsque.* — **hac in parte moratur**: *lingers over this part of her story.* — **8. virginibus**: dative. — **Pelia**: ablative of source. — **9. suum**: *virginibus* is the logical though not the grammatical subject of the sentence, A. & G. 196, *c.* — **10. sine fine**:

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instead of an adjective in agreement with *pretium*. — 11. **spatio**: for case see A. & G. 256, *b*, and N. — 12. **suspendit**: *holds in suspense*. — **ficta gravitate**: to be connected with *suspendit*. — 14. **qui**: the antecedent is *dux*. — 17. **flexo . . . cornu**: cf. Ov. *Am.* 3. 13. 17, *duxque gregis cornu per tempora dura recurvo*. — **cava**: a standing epithet of *tempora*, cf. *Met.* 2 624 f., *lactentis vituli dextra libratus ab aure | tempora discussit claro cava malleus ictu* — 18. **Haemonio**: *Thessalian*. Thessaly was notorious for magic, cf. Hor *C.* 1. 27. 21 f., *quae saga, quis te solvere Thessalis | magus venenis, quis poterit deus?* — 19. **fodit**: the metre indicates the tense. — **exiguo**: because of the age of the ram; cf. *Met.* 13. 406 ff., *Ilion ardebat, neque adhuc consederat ignis, | exiguumque senis Priami Iovis ara cruorem | combiberat*. — 20. **venefica**: subject. — 21. **minuunt**: the subject is *validi suci; artus* is the object. — 23. **aëno**: *caldron*. — 26. **Pelia**: see on v. 8. — 27. **exhibuere fidem**: *were found to hold true*. — 28. **Hibero flumine**: the Ocean, which washes the western coast of the Spanish peninsula; cf. Verg. *A.* 11. 912 ff.,

> Continuoque ineant pugnas et proelia temptent,
> ni roseus fessos iam gurgite Phoebus Hibero
> tinguat equos noctemque die labente reducat.

— 29. **dempserat**: to give them their nightly rest. — 30. **rapido**: *consuming*, often so used, cf. 4. 43. — **Aeetiăs**: feminine patronymic; *daughter of Aeetes*, i. e., Medea. — 31. **viribus**: *magic power*. — 33. **suo**: see on *suum*, v. 9. — 38. **vacuas**: proleptic. — 40. **agitatis**: *cherish*. — 42. **saniem**: *the diseased blood* of old age. — 43. **his ut quaeque pia**, etc.: the promptness with which they are severally persuaded to adopt (seemingly) unfilial measures toward their father is proportionate to the measure of their real devotion to him. — 50. **in fata**: *in* with the accusative not infrequently denotes purpose. — 52. **locuturo**: dative. — 53. **calidis . . . undis**: cf. vv. 30, 31.

**4.** Daedalus, the builder of the Labyrinth, being confined in Crete by Minos, contrives to escape, together with his son Icarus, by means of wings of his own manufacture. Cf. Verg. *A.* 6. 14 ff.,

> Daedalus, ut fama est, fugiens Minoïa regna,
> praepetibus pennis ausus se credere caelo,
> insuetum per iter gelidas enavit ad Arctos.

Compare also Bayard Taylor's version of the myth in his *Icarus*.

1. **Creten**: direct object of the deponent participle *perosus*. — 2. **loci natalis**: Athens; cf. Juv. 3. 79 f., *in summa non Maurus erat neque Sarmata nec Thrax, | qui sumpsit pennas, mediis sed natus Athenis*. — 4. **obstruat**: sc. Minos; for mood see A. & G., 313, *b*. — **illac**: adverb. Cf. Ov. *A. A.* 2. 35 ff.,

> Possidet et terras et possidet aequora Minos;
> nec tellus nostrae nec patet unda fugae:
> restat iter caeli; caelo temptabimus ire.

— 5. **possideat**: A. & G. 266, *c*. — 7. **naturam novat**: by the acquisition of the power of flight he becomes, as it were, a new creature. Ovid uses this expression in the same connection in the *Ars Amatoria*, 2. 42: *sunt mihi naturae iura*

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*novanda meae.* — **8. a minima . . . sequenti**: an incongruous mode of expression; it seems to mean: *beginning with the smallest, so that* (on looking at it from the other end) *a shorter one always succeeded a longer one.* — **9. clivo**: *on a slope*, like trees rising tier above tier. — **putes**: the subjunctive (of the ideal second person) would be required even if the clause were not of consecutive nature. — **quondam**: see on Hor. 10. 18. — **10. fistula**: Pan's pipe; see Smith, *D. A.*, s. v. *Syrinx.* — **11. medias**: sc. *pennas.* — **15. renidenti**: *beaming;* cf. *A. A.* 2. 49 f.,

Tractabat ceramque puer pinnasque renidens,
nescius haec umeris arma parata suis.

— **17. mollibat**: for form see A. & G. 128, *e*, 1. — **18. manus ultima**: *the last touch.* — **20. mota**: by the wings. — **21–23.** Cf. *A. A.* 2. 59 ff.,

Nam sive aetherias vicino sole per auras
ibimus, impatiens cera caloris erit;
sive humiles propiore freto iactabimus alas,
mobilis aequoreis pinna madescet aquis.

— **21. que**: correlative with *et.* — **24–25. Booten . . . Helicen . . . Orionis**: constellations of the northern heavens, by which mariners used to steer. — **37. qui**: its antecedent is the subject of *esse.* — **38. Iunonia**: cf. Verg. *A.* 1. 15 f., *quam Iuno fertur terris magis omnibus unam | posthabita coluisse Samo.* — **39. fuerant . . . relictae**: parenthetical: *Samos* is to be taken with *erat.* — **43. rapidi**: see on 3. 30. — **45. nudos**: the emphatic word stands first in its clause. — **46. percipit**: *catches.* — **48. nomen**: cf. Ov. *Fas.* 4. 283 f.,

Transit et Icarium, lapsas ubi perdidit alas
Icarus et vastae nomina fecit aquae.

— **49. nec iam**: *no longer.* — **51. dicebat**: note the change of tense. — **52. devovit**: *devovere* came to mean *to devote to the infernal gods*, and so, *to curse.* — **53. tellus**: the island Icaria, west of Samos.

**5.** Daedalus had fled from Athens because of the murder of his nephew Perdix, whom he had slain from envy of his mechanical genius.

**1. hunc**: Daedalus. — **nati**: Icarus. — **2. elice**: *ditch.* — **4. unica**: *the only one of its kind.* — **5. longum**: *lasting.* — **6. huic**: Daedalus. — **8. sēnis.** — **ad praecepta**: *for assimilating instruction.* — **9. ille**: Perdix. — **etiam**: he not merely learned easily, but was of an inventive turn of mind. — **11. perpetuos**: *from end to end.* — **12. ex uno nodo**: *starting from one hinge.* The Latin name of the compasses is *circĭnus.* — **14. staret**: *stand still.* — **duceret**: *trace.* — **15. arce Minervae**: the Athenian Acropolis. — **16. lapsum**: sc. *eum esse;* for the ellipsis cf. *Met.* 1. 614, *Iuppiter e terra genitam mentitur.* — **17. quae favet ingeniis**: cf. 11. 7–26. — **22. cacumine**: *tree-top.* — **24**: **casūs.**

**6. 1. Cimmerios**: a fabulous people who lived in the land of darkness. Cf. *Od.* 11. 14 ff.,

Ἔνθα δὲ Κιμμερίων ἀνδρῶν δῆμός τε πόλις τε,
ἠέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοὺς
Ἠέλιος φαέθων ἐπιδέρκεται ἀκτίνεσσιν.

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— 2. **ignavi**: cf. Stat. *Theb.* 10. 87, *desidis Atria Somni.* — 6. **cristati . . . oris**: cf. Ov. *Fas.* 1. 455 f., *nocte deae Nocti cristatus caeditur ales,* | *quod tepidum vigili provocet ore diem.* — 8. **sagacior anser**: the goose was thought by the ancients to have a particularly keen sense of hearing. Compare Livy's story (5. 47) of the sacred geese who by their cries saved the Capitol of Rome. — 10. **linguae**: genitive, dependent on *convicia.* — 12. **Lethes**: Λήθη, goddess of Forgetfulness. — 13. **invitat somnos**: cf. Hood's 'Little brooks that run | On pebbles glancing in the sun, | Singing in soothing tones.' — 14. **papavera**: cf. Verg. *G.* 1. 78, *Lethaeo perfusa papavera somno.* — 18. **nulla**: sc. *ianua.* — 19. **torus**: *cushion.* — **ebeno**: here used by metonymy for the bedstead made of ebony. — 24. **eiectas**: *thrown up by the waves.*

**7.** Ovid obviously writes this passage in emulation of Vergil's description of Fama, *Aen.* 4. 173–197. With these should be compared the grand passage on *Rumour*, in the Induction to *Henry IV, Part 2.* Dryden has translated the twelfth book of the *Metamorphoses* entire.

**2. triplicis**: made up of land and sea and sky. — 3. **abest**: for mood see A. & G. 313, *a*, N. — 5. **tenet**: sc. *locum.* — 7. **portis**: ablative. — 8. **nocte dieque**: cf. Verg. *A.* 6. 127, *noctes atque dies patet atri ianua Ditis.* — **patet**: sc. *domus.* — 10. The scansion gives the construction. — 12. **audiat**: the subjunctive used of the ideal case: *if any one were to hear;* cf. G. 567, N. — 16. **mixtaque cum veris**, etc.: cf. Verg. *A.* 4. 188, *tam ficti pravique tenax quam nuntia veri.* — 17. **verba**: accusative. — 18. **quibus**: referring to *rumorum.* — **hi . . . hi**: used distributively. — 19. **alio**: adverb. — 20. **auditis**: dative. — **adicit**: for scansion see on 2. 34. Cf. *Met.* 9. 138 ff., *Fama* | *. . . quae veris addere falsa* | *gaudet et e minimo sua per mendacia crescit.* — 24. **rerum**: dependent on *quid.*

**8.** 1. **Tatius**: Titus Tatius, as king of Rome, the colleague of Romulus. Cf. Liv. 1. 13. 4, *nec pacem modo sed civitatem unam ex duabus faciunt, regnum consociant, imperium omne conferunt Romam. Ita geminata urbe, ut Sabinis tamen aliquid daretur, Quirites a Curibus appellati.* — 2. **posita . . . casside**: as a sign of his unwarlike intentions. — 5. **praeside . . . ab uno**: the state is now so firmly established that its existence no longer depends on the presence of its founder. — 6. **nepoti**: Romulus, son of Mars, and so grandson of Jupiter. — 7. **ablatum**: sc. *nepotem.* — 9. **memoro**: *recall them to your memory.* — 10. The verse is quoted from the *Annales* of Ennius. — 11. **summa**: *substance.* — 14. **sensit**: the subject is deferred until v. 16. — **rata signa**: the accomplishment of the signs that gave Mars liberty to effect the translation of Romulus according to Jove's promise. — 15. **hastae**: cf. 4. 36, where the ablative is used with *innitor.* — **temone**: strictly speaking, the yoke attached to the pole presses the horses. — 16. **conscendit equos**: an inexact expression for mounting a chariot. — **Gradivus**: Mars. — 18. **nemorosi**: cf. Ov. *Fas.* 4. 815, *nemorosi saxa Palati.* Ovid is, of course, speaking of the pristine state of the Palatine; it was far from being wooded in his own day. — 19. **Quiriti**: used collectively. — 20. **Iliaden**: Romulus, son of Ilia (otherwise called Rea Silvia): see introduction to Enn. 1, and note on Hor. 15. 8; cf. Ov. *Am.* 3. 4. 40, *Romulus Iliades Iliadesque Remus.* — 21. **dilapsum**: sc. *est.* — 22. **intabescere**: cf. *Met.* 2. 727 ff., *non secus exarsit, quam cum Balearica plumbum* | *funda iacit: volat illud et incandescit eundo,* | *et, quos non habuit, sub*

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*nubibus invenit ignes.* — **23. subit**: *in its place comes.* — **pulvinaribus**: the cushioned couches on which the images of the gods were placed at the *lectisternium.* — **24. trabeati**: cf. Serv. *ad Aen.* 7. 612, *Suetonius . . . dicit tria genera esse trabearum, unum dis sacratum, quod est tantum de purpura,* etc. — **Quirini**: the Sabine god of war, who was confounded with the deified Romulus. — **25. ut**: adverb, *as.* — **coniunx**: Hersilia, the Sabine wife of Romulus. — **26. limite curvo**: cf. v. 34 below, and *Met.* 11. 589 ff., *induitur velamina mille colorum | Iris et arcuato caelum curvamine signans | tecta petit . . . regis.* — **27. vacuae**: = *viduae.* — **28. o et**: for the hiatus see on Tib. 1. 2. — **Latia**: for the hiatus at the caesura see G. 784, N. 6. — **32. colle Quirini**: cf. Varro, *L. L.* 5. 51, *collis Quirinalis ob Quirini fanum: sunt qui a Quiritibus qui cum Tatio Curibus venerunt Romam, quod ibi habuerint castra.* — **38. esse deam**: sc. *te.* — **39. posse**: object of *dederint.* — **41. virgine Thaumantea**: Thaumas is the father of Iris and the Harpies. — **43. flagrans**: *blazing.* — **47. Horam**: cf. Enn. *Ann.* 113, *teque, Quirine pater, veneror bene Horamque Quirini.*

**9.**

'Poets by death are conquered, but the wit
Of poets triumphs over it.'

— COWLEY.

**1. opus exegi**: cf. Hor. *C.* 3. 30. 1 ff.,

Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.

— **Iovis ira**: cf. Verg. *G.* 1. 328 f., *ipse Pater media nimborum in nocte corusca | fulmina molitur dextra.* — **3. corporis**: dependent on *ius.* — **4. finiat**: hortatory subjunctive. — **5. parte . . . mei**: cf. 14. 42; Hor. *C.* 3. 30. 6 ff.,

Non omnis moriar, multaque pars mei
vitabit Libitinam; usque ego postera
crescam laude recens; dum Capitolium
scandet cum tacita virgine pontifex,
dicar.

Also Ov. *Tr.* 3. 7. 49 ff.,

Quilibet hanc saevo vitam mihi finiat ense,
me tamen exstincto fama superstes erit:
dumque suis victrix omnem de montibus orbem
prospiciet domitum Martia Roma, legar.

— **8. famā.**

FROM THE FASTI.

Metre: Elegiac Distich (see p. 12).

**10.** The Terminalia were celebrated on February 23.

**3. lapis . . . stipes**: cf. Tib. 1. 1. 11 f., *Nam veneror, seu stipes habet desertus in agris | seu vetus in trivio florea serta lapis.* On Roman boundary-stones cf. Smith,

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*D. A.*, s. v. *Terminalia.* — 5. **duo domini**: of the two estates of which you form the boundary-mark. — 9. **minuit**: *cuts small.* — 10. **figere**: for the support of the pile that he is building up. — 11. **inritat cortice flammas**: cf. *Met.* 8. 631 ff., *ignes | suscitat hesternos foliisque et cortice sicco | nutrit et ad flammas anima producit anili.* — 12. **puer**: not a slave-boy, but the farmer's son. — **lata**: the *canistrum* was a flat and open basket. — 14. Cf. Tib. 1. 10. 23 f., *atque aliquis voti compos liba ipse ferebat | postque comes purum filia parva favum.* — 16. **linguis**: cf. Tib. 2. 2. 1 f., *dicamus bona verba — venit natalis — ad aras: | quisquis ades, lingua, vir mulierque, fave.* — 21. **finis**: verb. — 23. **ambitio**: *partisanship.* — 25. **Thyreatida**: Greek form of the accusative singular. Thyrea was a town lying in disputed territory between Lacedaemon and Argolis. The story here referred to is told by Herodotus, 1. 82. The Lacedaemonians and Argives had made an agreement that three hundred warriors from each side should fight for the possession of the disputed land. Of the Argives all but two were killed; on the Spartan side Othryades alone survived. While the Argives ran off to announce their victory to their countrymen, Othryades remained on the field, despoiled his enemies of their armor, and erected a trophy, on which, as victor, he wrote his name in blood. And so, since both peoples claimed to have won, strife broke out afresh, and there was a fierce battle in which the Spartans conquered. — 27. **lectus**: the champion had inscribed his name on his trophies for posterity to read. Cf. Stat. *Theb.* 4. 48, *et Lacedaemonium Thyrea lectura cruorem.* — 28. **patriae**: dative. — **dedit**: *caused.* — 29. **nova**: contrasted with its antiquity in Ovid's time. — 30–32. Cf. Liv. 1. 55. 2 ff., *Ut libera a ceteris religionibus area esset tota Iovis templique eius quod inaedificaretur, exaugurare fana sacellaque statuit [Tarquinius Superbus], quae aliquot ibi, a T. Tatio rege primum in ipso discrimine adversus Romulum pugnae vota, consecrata inauguratoque postea fuerant. Inter principia condendi huius operis movisse numen ad indicandam tanti imperii molem traditur deos; nam cum omnium sacellorum exauguraciones admitterent aves, in Termini fano non addixere. Idque omen auguriumque ita acceptum est, non motam Termini sedem unumque eum deorum non evocatum sacratis sibi finibus firma stabiliaque cuncta portendere.* — 31. **lentus**: *immovable.* — 33. **supra**: preposition governing *se.* — 34. **foramen**: cf. Festus, s. v. *Terminus: Terminus quo loco colebatur, super eum foramen patebat in tecto, quod nefas esse putarent Terminum intra tectum consistere.* — 35. **levitas**: *unsteadfastness.* — 36. **fueris**: here future perfect, though the long vowel seems to have belonged originally to the perfect subjunctive; see on Cat. 5. 10. — 37. **concede**: G. 270, N. — 40. **suus**: *has its own master.* — 41. **Laurentes . . . agros**: on the Latian coast, south of the Tiber. — 42. **duci**: dative of agent. — 43. **illā**: sc. *via.*

**11.** The festival of *Quinquatrus* was originally celebrated on one day only, March 19. Its position in the calendar, on the *fifth* day after the Ides (according to the Roman method of counting both first and last), gave it its name. Later, however, in consequence of a false explanation of the name, the time of the celebration was extended to five days, of which the first was March 19. This was the day of the foundation of the temple of Minerva on the Aventine, and to her, as patroness of all arts and all knowledge, artificers of every kind, as well as poets, schoolmasters, and especially schoolchildren, on this day did homage.

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1. **una dies**: i. e., one day intervenes between the Liberalia (March 17), which Ovid has just described, and the Quinquatrus. — 3. **sanguine**: *bloodshed.* — 5. **altera**: sc. *dies.* — **super**: adverb. — **rasa**: *raked smooth.* — **harena**: by gladiatorial contests in the amphitheatre. — 6. **bellica**: cf. *Fas.* 3. 681, *armiferae Minervae.* — 7. The schools had vacation during the Quinquatrus; cf. Hor. *Ep.* 2. 2. 197 f., *puer ut festis quinquatribus olim, | exiguo gratoque fruaris tempore raptim*; and Symmachus, *Ep.* 5. 85, *nempe Minervae tibi sollemne de scholis notum est, ut fere memores sumus etiam procedente aevo puerilium feriarum.* — 9. **lanam mollire**, etc.: Minerva was so identified with the operations of spinning and weaving that these occupations themselves came to be called by the name of the goddess; cf. *Met.* 4. 32 ff., *solae Minyeïdes intus | intempestiva turbantes festa Minerva | aut ducunt lanas, aut stamina pollice versant, | aut haerent telae famulasque laboribus urguent.* — **mollire**: *card.* — 10. **exonerare**: by spinning. — 11. **stantes**: *upright.* — **radio**: *shuttle.* — 12. **rarum**: *loose-woven.* — **denset**: *makes compact.* — 13: the fullers. — 14: the dyers. — **aëna**: see on 3. 23. — **velleribus**: dative. — 16. **Tychio**: cf. *Il.* 7. 220 f., **Τυχίος . . . | σκυτοτόμων** ('cobblers') **ὄχ' ἄριστος.** — 17. **manibus conlatus**: *compared in skill of hand.* — **Epeo**: cf. Verg. *A.* 2. 264, *ipse doli fabricator Epeos*, and *Od.* 8. 492 ff.,

> **ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον**
> **δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,**
> **ὃν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε δῖος Ὀδυσσεύς,**
> **ἀνδρῶν ἐμπλήσας οἳ Ἴλιον ἐξαλάπαξαν.**

— 18. **mancus**: *helpless.* — 19. **Phoebea**: Apollo was in particular the god of healing; yet medicine, as one of the arts, was under the protection of Minerva. There was at Rome a temple of Minerva Medica. — 21. **censu fraudata**: schoolteachers were proverbially ill paid. See on Cat. 11. 9. — 23. **caelum**: *graving-tool.* — **coloribus uris**: *paint in encaustic colors*; cf. Smith, *D. A.*, s. v. *Pictura* (p. 392 ff., edition of 1891). — 24. **mollia**: the sculptor seems to mould the stone beneath his touch.

**12.** In the battle of Philippi Octavian had vowed a temple to Mars the Avenger. This temple he made the centre of the new *Forum Augustum*, and dedicated it in the year 2 B. C., according to Ovid's account on May 12. We have in the emperor's own words mention of the foundation of the temple: *Mon. Anc.* 21, *In privato solo Mártis Ultoris templum [f]orumque Augustum [ex mani]biis fecí.* Cf. Suet. *Aug.* 29, *Fori extruendi causa fuit hominum et iudiciorum multitudo, quae videbatur non sufficientibus duobus etiam tertio indigere; itaque festinatius necdum perfecta Martis aede publicatum est, cautumque ut separatim in eo publica iudicia et sortitiones iudicum fierent. Aedem Martis bello Philippensi, pro ultione paterna suscepto, voverat; sanxit ergo, ut de bellis triumphisque hic consuleretur senatus, provincias cum imperio petituri hinc deducerentur, quique victores redissent, huc insignia triumphorum conferrent.*

1. **quid**: *why?* — **mundo**: *heaven.* Macrobius quotes from Ennius the phrase *mundus caeli.* — 3. **solito**: A. & G. 247, *b.* — 6. **venit**: the metre gives the tense. 10. **nati**: Romulus. — 11. **Giganteis**: worthy of the grandest trophies, even such as the victory over the Giants gave. — 12. **hinc . . . bella movere**: see the pas-

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sage of Suetonius quoted in the introductory note. — **15. fastigia**: adorned with statues of the gods. — **18. terrarum**: *of the whole world.* — **19-22.** Cf. Suet. *Aug.* 31, *Proximum a dis immortalibus honorem memoriae ducum praestitit, qui imperium populi Romani ex minimo maximum reddidissent. Itaque et opera cuiusque manentibus titulis restituit et statuas omnium triumphali effigie in utraque fori sui porticu dedicavit, professus edicto commentum id se, ut ad illorum velut exemplar et ipse, dum viveret, et insequentium aetatium principes exigerentur a civibus.* — **19. pondere sacro**: cf. *Fas.* 4. 37 f., *Aeneas, pietas spectata, per ignes | sacra patremque umeris, altera sacra, tulit.* — **20. Iuleae**: cf. Verg. *A.* 1. 286 ff.,

> Nascetur pulchra Troianus origine Caesar,
> imperium Oceano, famam qui terminet astris,
> Iulius, a magno demissum nomen Iulo.

— **21. Iliaden**: see on 8. 20. — **ducis arma**: the arms of Acron, king of Caenina, dedicated as *spolia opima* by Romulus to Jupiter Feretrius. — **22. viris**: dative. — **acta**: cf. Suet. l. c. — **23. Augusto**: adjective. — **praetextum**: 'bordered,' as it were, by the dedicatory inscription of the founder of the temple. — **24. visum**: sc. *est.* — **lecto Caesare**: cf. 10. 27. — **25. voverat**: cf. introductory note. — **26. a tantis, etc.**: *in such a glorious beginning was it right that the career of the Princeps should take its start.* — **princeps**: the specific designation of the emperor. — **27. milite iusto**: of the triumvirs. — **28. coniuratis**: of Brutus and Cassius. — **29. bellandi**: dependent on *auctor.* — **pater . . . sacerdos**: Julius Caesar, at the same time the (adoptive) father of Octavian and, as *pontifex maximus*, priest of Vesta. — **36. persequitur**: sc. *Augustus;* cf. Hor. *C.* 4. 15. 6 ff., *et signa nostro restituit Iovi | derepta Parthorum superbis | postibus;* also *Mon. Anc.* 29, *Parthos trium exercitum Roman[o]rum spolia et signa re[ddere] mihi supplicesque amicitiam populi Romani petere coegi. Ea autem si[gn]a in penetrali, quod e[s]t in templo Martis Ultoris, reposui.* — **38. invia**: *inaccessible.* — **40. cum periit**: at the fatal battle of Carrhae, B. C. 53. — **47. post terga**: the favorite stratagem of the Parthians was to turn when in pretended flight and pour their arrows upon the oncoming enemy; cf. Verg. *G.* 3. 31, *fidentemque fuga Parthum versisque sagittis.* — **51. bis**: cf. v. 35. — **ulto**: with active meaning. — **52. voti debita**: *the debt incurred by the vow.* — **54. deum**: A. & G. 237, *e.*

### From the Amores.

Metre: Elegiac Distich (see p. 12).

The *Amores* have been translated by Christopher Marlowe, and in part by Dryden.

**13. 1. arma**: the first word in itself is suggestive of heroic poetry; compare the opening verse of the *Aeneid.* — **2. materia conveniente modis**: cf. Hor. *A. P.* 73 f., *res gestae regumque ducumque et tristia bella | quo scribi possent numero, monstravit Homerus.* — **3. par**: equal in length. — **inferior**: the second verse of the couplet. — **4. unum surripuisse pedem**: thus making of the hexameter the (so-called) pentameter. Cf. A. & G. 363, footnote 1. — **5. iuris**: dependent on *hoc.* — **6. Pieridum**: *the Muses,* see on Hor. **19.** 18. — **7. quid si**: see on Hor. **6.** 13. — **flavae**: cf. *Fas.* 6. 652, *nunc ades o coeptis, flava Minerva, meis.* — **8. ventilet**: parallel in construction to *praeripiat;* the unexpressed verb implied in *quid*

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would form the apodosis of the condition. — **faces**: *the marriage-torch.* — **9. in silvis Cererem**: taking upon herself the part of the huntress Diana. — **11. crinibus insignem**: cf. Tib. 1. 4. 37 f., *solis aeternast Phoebo Bacchoque iuventa*: | *nam decet intonsus crinis utrumque deum.* — **12. Aoniam**: Aonia was the part of Boeotia in which lay Mount Helicon, the abode of the Muses. — **15. an quod**, etc.: *what, what! is the universe thine?* — **quod**: sc. *est.* — **Heliconia**: see on *Aoniam*, v. 12. — **tempe**: used only in this form (nom. and acc. pl.); Greek τὰ Τέμπη. Originally the valley in Thessaly between Olympus and Ossa, but later used in general of any beautiful valley. Cf. *Fas.* 4. 477, *hinc Camerinan adit Thapsonque et Heloria tempe.* — **17. bene surrexit**, etc.: *the first verse of my new page rose with majestic swell.* — **18. proximus ille**: sc. *versus.* — **19. numeris levioribus**: cf. *Fas.* 2. 3 ff.,

Nunc primum velis, elegi, maioribus itis:
exiguum, memini, nuper eratis opus.
Ipse ego vos habui faciles in amore ministros,
cum lusit numeris prima iuventa suis.

— **21. ille**: Cupido. — **22. legit**: *chose*; for the whole description cf. *Met.* 5. 379 ff.,

ille [Cupido] pharetram
solvit et arbitrio matris de mille sagittis
unam seposuit, sed qua nec acutior ulla
nec minus incerta est nec quae magis audiat arcus,
oppositoque genu curvavit flexile cornum
inque cor hamata percussit harundine Ditem.

— **24. quod . . . canas**: *that shall be a fitting subject for thy song.* — **26. uror**: a stock expression with the Roman poets for the consuming flames of love. — **vacuo**: i. e., which had up to this time been free from pangs of love. — **27. surgat**: cf. *surrexit*, v. 17, and Schiller's famous couplet 'Im Hexameter,' quoted on p. 5. — **28. vestris**: cf. vv. 1–2. — **29. cingere**: the reflexive use of the passive, corresponding to the Greek middle. — **litorea**: cf. Mart. 4. 13. 6, *litora myrtus amat.* — **myrto**: the myrtle was sacred to Venus. — **30. undenos**: hexameter plus pentameter.

**14.** The illustrious names of Greek and Roman literature show that the poet lives forever in his song, while the petty jealousies of his lifetime die with him.

**1. quid**: *why?* — **edax**: *devouring.* — **obicis**: for scansion see on **2. 34.** — **2. carmen**: *my verses.* — **3. me . . . sequi**, etc.: the infinitives are in the construction of indirect discourse, dependent on *obicis.* — **6. foro**: dative. — **7. mortale . . . perennis**: the position of the contrasted words, one at the beginning and the other at the end of the line, serves to make the contrast more striking. — **mihi**: dative of agent. — **9. Maeonides**: Homer, who was, according to some traditions, born in Lydia, which was anciently also called Maeonia. — **Tenedos**: cf. *Verg. A.* 2. 21 f.,

Est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant.

— **Ide**: the principal mountain-range of the Troad. — **10. Simois**: one of the rivers of the Troad. — **11. Ascraeus**: Hesiod, who was born at Ascra in Boeotia.

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His didactic poem, Ἔργα καὶ Ἡμέραι, treats of agriculture. — 13. **Battiades**: Callimachus (about 310–235 B. C.), who traced his descent from the Battiadae, the ruling family of his native city, Cyrene. He was one of the most prominent of the Alexandrine poets, who were, as a whole, noted for their learning and technical skill. See on Cat. 6. 6. — 15. **cothurno**: the high shoe worn by tragic actors; hence tragedy itself. — 16. **Aratus**: (about 270 B. C.); author of an extant poem on astronomy. — 17. **fallax servus, durus pater**, etc.: the stock characters of the New Comedy. — 18. **Menandros**: Menander (342–291 B. C.), the greatest poet of the New Attic Comedy. — 19. **Accius**: (born 170 B. C.) the last of the great Roman tragic writers. — 21. **Varronem**: P. Terentius Varro Atacinus (born 82 B. C.) wrote an epic on the Argonautic Expedition. — 22. **aurea . . . terga**: *the golden fleece.* — **Aesonio . . . duci**: i. e., Jason, son of Aeson; for case see A. & G. 232, *a*. — 23. **Lucreti**: T. Lucretius Carus (97–53 B. C.) wrote the extant philosophical poem *De Rerum Natura*. — 24. **exitio**, etc.: Ovid alludes to the words of Lucretius, 5. 92 ff.,

> principio maria ac terras caelumque tuere;
> quorum naturam triplicem, tria corpora, Memmi,
> tris species tam dissimilis, tria talia texta,
> una dies dabit exitio, multosque per annos
> sustentata ruet moles et machina mundi.

— 25. **Tityrus**, etc.: Ovid enumerates the three great works of Vergil by suggesting their opening lines; cf. Verg. *Ecl.* 1. 1, *Tityre tu patulae recubans sub tegmine fagi; G.* 1. 1, *Quid faciat laetas segetes, quo sidere terram; A.* 1. 1, *Arma virumque cano, Troiae qui primus ab oris.* — 29. **Gallus**: Cornelius Gallus (70–27 B. C.), the elegiac poet, celebrated in the last of Vergil's *Eclogues*. — 30. **sua**: A. & G. 196, *c*. — **Lycŏris**: the fictitious name of the mistress of Gallus; cf. Ov. *A. A.* 3. 537, *Vesper et Eoae novere Lycorida terrae.* — 31. **cum**: concessive. — **patientis**: *unyielding;* cf. Prop. 1. 16. 29,

> Sit licet et saxo patientior illa Sicano,
> sit licet et ferro durior et chalybe.

— 34. **Tagi**: a river of Spain, now the Tajo, famous in ancient times for its richness in gold. — 36. **Castalia**: the spring Castalia, on Parnassus, was sacred to Apollo and the Muses. — 37. **myrtum**: see on 13. 29. — 38. **multus**: an adverb or adverbial phrase would be the ordinary classic prose. — **amante**: here used as a substantive. — 39. **fata**: *death.* — 41. **ignis**: of the funeral-pyre. — 42. **parsque mei multa**: cf. 9. 5 f., and Hor. *C.* 3. 30. 6 ff., quoted in note on 9. 5.

**15.** 1. **tenerorum mater Amorum**: Venus. — 2. **raditur . . . meta**: see on Hor. 1. 5, and cf. *Am.* 3. 2. 12, *nunc stringam metas interiore rota.* — 3. **quos**: the antecedent is *elegis.* — **Paeligni**: Ovid was born at Sulmo (now Solmona) in the country of the Paeligni. — 5. **id**: referring forward. — **ordinis**: sc. *equestris.* — 6. **modo**: adverb of time. Many men of low birth had, during the Civil Wars, on acquiring the requisite amount of property, entered the ranks of the *equites;* cf. *Am.* 3. 8. 9 f.,

> Ecce recens dives parto per vulnera censu
> praefertur nobis sanguine pastus eques.

— 7. **Mantua**: Vergil was born at Andes near Mantua.

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### From the Epistulae ex Ponto.

Metre: Elegiac Distich (see p. 12).

**16.** A letter written by Ovid in his exile at Tomi (on the western shore of the Pontus) to the friend of his youth, the poet Macer.

1. **imagine**: the imprint of the seal-ring. — 2. **Nasonem**: P. Ovidius Naso. — 5. **horum**: handwriting and seal. — 6. **repetunt**: *recall.* — **vetusta**: *known of old.* — 7. **gemmae**: the stone of the ring. — 8. **tantum**: *if only.* A. & G. 314. — **ne**: A. & G. 314, *a.* — 10. **non aliena**: Macer thus seems to have been a relative of Fabia, Ovid's third wife. — 12. **Arte**: the publication of the *Ars Amatoria* was the alleged cause of Ovid's banishment. Cf. *Ex P.* 2. 9. 73 ff.,

> Stultam quam scripsimus Artem,
> innocuas nobis haec vetat esse manus.
> Ecquid praeterea peccarim, quaerere noli,
> ut lateat sola culpa sub Arte mea.

— 13. **quicquid restabat Homero**: cf. *Ex P.* 4. 16. 6, *Iliacusque Macer.* Macer had told the part of the Trojan story that precedes the wrath of Achilles: *Am.* 2. 18. 1 ff.,

> Carmen ad iratum dum tu perducis Achillen
> primaque iuratis induis arma viris,
> nos, Macer, ignava Veneris cessamus in umbra,
> et tener ausuros grandia frangit Amor.

— 16. **doctrinae**: *instruction.* — 21. **Asiae . . . urbes**: cf. Cat. 18. 6. — 24. **gigans**: cf. Fas. 4. 491 f., *alta iacet vasti super ora Typhoëos Aetne, | cuius anhelatis ignibus ardet humus.* — 25. **Hennaeosque lacus**: cf. *Met.* 5. 385 ff.,

> Haud procul Hennaeis lacus est a moenibus altae,
> nomine Pergus, aquae. Non illo plura Caystros
> carmina cygnorum labentibus audit in undis.
> Silva coronat aquas cingens latus omne suisque
> frondibus ut velo Phoebeos submovet ignes.
> Frigora dant rami, tyrios humus umida flores:
> perpetuum ver est.

— **olentia**: cf. *Met.* 5. 405 f., *olentia sulphure . . . | stagna Palicorum, rupta ferventia terra.* — **olentia stagna**: for scansion see on Enn. 2. 19. — 26. **qua**: *where.* — **Cyanen**: Cyane was a Sicilian nymph who, for grief at the loss of Proserpina, was changed into a fountain. — 27. **nympha**: cf. Verg. *A.* 3. 692 ff.,

> Sicanio praetenta sinu iacet insula contra
> Plemyrium undosum: nomen dixere priores
> Ortygiam. Alpheum fama est huc Elidis amnem
> occultas egisse vias subter mare; qui nunc
> ore, Arethusa, tuo Siculis confunditur undis.

— 29. **labentis**: *speeding.* — 30. **Getis**: Ovid's exile was spent in the country of the Getae, near the mouth of the Danube. — 31. **quota**: *how small.* — 33. **picta**: not merely coated with paint, but decorated with mythological paintings. — 35. **vicibus . . . loquendi**: *by the flow of our talk.* — 36. **si numeres**: *if you*

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*were to reckon them, (you would find that) our words were*, etc. — **37. in**: much commoner in the same meaning is *ad* with the accusative of the gerund. — **38. tarda**: as the Roman hour was one-twelfth of the time between sunrise and sunset, the hours of a midsummer day at Rome were, according to our method of reckoning, an hour and a quarter long. — **41. res**: *the serious things of life.* — **42. quorum**: the antecedent is *iocos.* — **44. ut**: *as if.* — **visus**: participle. — **45. cardine**: *the Pole.* — **46. exstat aquis**: cf. Verg. *G.* 1. 246, *Arctos Oceani metuentes aequore tingui.* — **47. pectore**: the antecedent of *quo.* — **50. urbe**: of course Rome.

**17.** To his friend Tūtĭcānus, whose name cannot be made to fit the metre. Cf. Lucil. 6. 38 f., *servorumst festus dies hic, | quem plane hexametro versu non dicere possis;* also Hor. *Sat.* 1. 5. 86 f., *quattuor hinc rapimur viginti et milia redis | mansuri oppidulo quod versu dicere non est;* and Mart. 9. 11. 10 ff., *nomen nobile, molle, delicatum | versu dicere non rudi volebam; | sed tu syllaba contumax repugnas.*

3. **honore**: *dignor*, like *dignus*, governs the ablative. — 5. **officio**: *the fulfilment of my duty.* — **fortuna**: has the same force as has *condicione* in v. 2. — 6. **qua**: the antecedent is *via.* — 8. **desinat**: *Tūtĭ-.* — **prior**: the hexameter. — **hoc**: sc. *nomine.* — **incipiat**: *-cānus.* — **minor**: the pentameter. — 9. **moratur**: *is long.* — 10. **Tūtĭcănum.** — 11. **Tūtĭcāni.** — 13. **producatur**: loosely dependent on *ut* in the preceding verse. — 14. **longa secunda**: *Tūtĭcānus.* — **morā.** — 15. **ausim**: for form see A. & G. 128, *e*, 3. — 16. **pectus**: *intelligence.* — 19. **nota**: *means of recognition.* — 24. **novella**: *untried.* — 27. **Maeoniis**: *Homeric;* see on 14. 9. — **Phaeacida**: a word formed on the same analogy as *Aeneis, Thebais*, etc.: a poem on the adventures of Odysseus in the land of the Phaeacians. — 28. **Pieriae**: see on Hor. 19. 18.

**18.** To Carus. The poem is one of Ovid's latest, written after he had heard of the death of Augustus (A. D. 14).

2. **quod**: = *id quod.* — **vocaris**: present indicative passive. — 3. **unde**: = *a quo.* — **saluteris**: indirect question. — **color**: *style*, cf. v. 13. — 5. **publica**: *of an every-day character.* — 6. **qualis . . . cumque**: see on Hor. 3. 14. — 7. **ut**: concessive. — 8. **quod**: interrogative. — 9. **noscere**: the scansion indicates the form. — 12. **quem canis**: Carus had written a poem whose hero was Hercules. — **pares**: like *dignas*, in agreement with *quas.* — 15. **tam mala**, etc.: a shorthand way of saying: *quae forma Thersiten prohibebat latere tam mala erat quam erat pulchra ea qua Nireus conspiciendus erat.* — **Thersiten**: cf. *Il.* 2. 216 ff.,

> αἴσχιστος δὲ ἀνὴρ ὑπὸ Ἴλιον ἦλθεν·
> φολκὸς ἔην, χωλὸς δ' ἕτερον πόδα· τὼ δέ οἱ ὤμω
> κυρτώ, ἐπὶ στῆθος συνοχωκότε· αὐτὰρ ὕπερθεν
> φοξὸς ἔην κεφαλήν, ψεδνὴ δ' ἐπενήνοθε λάχνη.

— 16. **pulchra**: the metre reveals the case. — **Nireus**: cf. *Il.* 2. 673 f., Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν | τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα. — 24. **novitas**: *novel attempt.* — **dei**: the deified Augustus (see introductory note). — 27. **qui**: Tiberius, the adopted son (and stepson) of Augustus. — **coactus**: cf. Suet. *Tib.* 24, *Tandem quasi coactus, et querens miseram et onerosam iniungi sibi*

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*servitutem, recepit imperium; nec tamen aliter, quam ut depositurum se quandoque spem faceret. Ipsius verba sunt: Dum veniam ad id tempus, quo vobis aequum possit videri dare vos aliquam senectuti meae requiem.* — **29. Vestam**: as the goddess who watches over the purity of family life. — **30. ambiguum**: sc. *esse*. — **nato**: Tiberius. — **viro**: Augustus. — **31. duos iuvenes**: Germanicus and Drusus; the former was by birth the nephew of Tiberius, his son only by adoption; Drusus was the emperor's own son. — **33. non patria**: cf. vv. 19–20. — **34. et**: connecting *perlegi* and *venit*. — **35. movere**: note the quantity of the first syllable. — **38. restituendus eras**: A. & G. 308, *c*. — **40. sexta . . . bruma**: evidently the winter of 14–15 A. D. — **sub axe**: cf. 16. 45, *sub cardine*. — **41. nocuerunt carmina**: see on 16. 12. — **43. tu**: construed with the imperative *praebe*, v. 49. — **studii communia foedera sacri**: cf. 16. 17, *sunt tamen inter se communia sacra poetis*. — **45. sic**: *on condition that you heed my prayer*. — **47. pueri**: Carus is tutor of the sons of Germanicus. — **48. formandos**: the passive form of the construction described in A. & G. 294, *d*. — **datos**: sc. *esse*; the infinitive is the subject of *est*. — **50. nulla**: used as a strong negative.

## PHAEDRUS.

**(First half of First Century A. D.)**

* { Mackail, pp. 160, 161.
  { Cruttwell, pp. 349, 350.

* Bk. II. Prologue vss. 2 and 3.

Nec aliud quicquam per fabellas quaeritur
quam corrigatur error ut mortalium.

Metre: Iambic Trimeter or Senarius.

* { A. & G. 365.
  { G. 760 and 761.
  { Hayley §§ 21–24.

There are several metrical translations of Phaedrus into English. Those of Christopher Smart, London, 1831, and of Toller, London, 1854, are worthy of mention.

**1.** Three Greek versions of this fable have been preserved, all, however, later than the Latin version by Phaedrus: cf. Babrius 24, Halm, *Fabulae Aesopicae*, 77 and 77 b. Verses 1 and 2 are omitted in the Greek versions. It is known from the introduction to Bk. 3 that Phaedrus had incurred the enmity of Sejanus, the virtual ruler of Rome for a time in the reign of Tiberius, and it has therefore been conjectured that the poet refers

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in this fable to the proposed marriage of Sejanus with Livia, the daughter of Germanicus, cf. Tacitus, *Ann.* 4. chaps. 3 and 39. Phaedrus, however, in the introduction to Bk. 3 vs. 49 seq., says that it is not his purpose to attack individuals *verum ipsam vitam et mores hominum ostendere.*

This fable occurs in La Fontaine 6. 12.

1. **celebres**: *well attended.* — 5. **permotus**: observe the tendency to exaggeration of statement which characterizes the language of fable: cf. vs. 7. **exurit**, 8. **emori**, 9. **quidnam.**

2. Although there were many excellent physicians at Rome, nowhere could the charlatan and quack find a richer field of profit. This state of affairs was caused by the extreme credulity of the Romans and by the lack of laws to regulate the practice of medicine. Cf. Pliny, *H. N.* xxix. 17, *In hac artium sola evenit ut cuicumque medicum se professo statim credatur, cum sit periculum in nullo mendacio maius. . . . Nulla praeterea lex quae puniat inscitiam eam. . . . Discunt periculis nostris et experimenta per mortes agunt medicoque tantum hominem occidisse inpunitas summa est.* The physicians were almost exclusively foreigners, for the most part Greeks, whose versatility Juvenal has well described: *Sat.* 3. 76 fg., *Grammaticus, rhetor, geometres, pictor, aliptes,* | *augur, schoenobates, medicus, magus; omnia novit* | *Graeculus esuriens.* So lucrative was the practice of medicine that, according to Galen, *De Meth. Med.* i. 1, cobblers, carpenters, wool-dyers, and blacksmiths often left their trades to become physicians. It is a physician of this class who is described in this fable, his entire stock-in-trade consisting of a glib tongue and a harmless drug warranted to cure all ills. Cf. the famous Dr. Know-all, with his A B C book, in Grimm's *Fairy Tales.*

1. **malus**: refers to lack of skill; cf. *malus poeta de populo,* Cic. *Archias* 25. — 2. **ignoto loco**: *a place where he was not known.* — 4. **strophis**: this word in the plural regularly means *trickery.* It refers here to the long technical explanations used by the quack to inspire awe in his patients. With *verbosis strophis* compare *exaggerata verborum volubilitate,* Petronius, *Satyr.* 124. — 12. **nobilem**: *famous.* — 15. **capita**: *lives;* used here to emphasize **pedes** in the next verse. — 18. **impudentiae**: the abstract idea for the concrete *impudentibus: unprincipled men.*

3. Cic., *De Lege Agr.* ii. 9, *Quid tam populare quam libertas? quam non solum ab hominibus, verum etiam a bestiis expeti atque omnibus rebus anteponi videtis.* This fable clearly alludes to the changed condition of the Romans under the empire. The public distributions of grain and food (the dainties from the master's table, vss. 21 fgg.) were but poor compensation for the absolute loss of political freedom. The fable is doubtless much older than the time of Phaedrus, though his is the earliest version known to us. It is found in Babrius 99, and was the source of La Fontaine 1. 5.

2. **perpasto**: the word occurs only in this place. Observe the tendency to exaggeration here, and throughout the poem. — 5. **aut quo cibo**, etc.: cf. Shakspere, *Jul. Cæsar,* vs. 148 fg., *Upon what meat doth this our Cæsar feed,* | *That he is grown so great?* — 10. **noctu**: the more common form of the adverb;

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cf. Harper's lexicon, s. v. **nox.** — **16. a catena**: G. 401, R. 1. — **cani**: A. & G. 226, *b.* — **18. alligant me interdiu**: cf. Cato, *De Agr.* 124, *Canes interdiu clausos esse oportet, ut noctu acriores et vigilantiores sint.* — **22. iactant**: for the use of the plural cf. A. & G. 205, *c.* 1. — **familia**: *the slaves.* — **27. regnare**: *to be king.* — **mihi**: dative of reference (A. & G. 235).

**4.** This story of the shipwreck and subsequent adventures of Simonides is found only in Phaedrus. As the same tale, with slight variations, is told by Galen, *Protrept. ad Artes*, c. 2, and by Vitruvius, *De Architectura, Introd. to Bk.* VI., about the Socratic philosopher Aristippus, it is perhaps mythical, and one of the popular stories of which various persons were at different times the hero. Cf. note on vs. 14.

**2. Simonides**: the famous lyric poet of Ceos. See Smith, *Dict. of Biography.* — **5. mercede accepta**: Simonides was, according to Suidas, the first to write poems for hire, and was looked down upon by the other poets, notably by Pindar, for this practice, which seems, however, soon to have become general: cf. Pliny, *Ep.* 3. 21. 3, *Fuit moris antiqui eos qui vel singulorum laudes vel urbium scripserant aut honoribus aut pecunia ornare.* — **laudem victorum**: ἐπινίκια, *songs of victory.* — **7. pelagio**: a word borrowed from the Greek for the pure Latin *marinus.* — **11. zonas**: *money belts.* — **14. mecum mea sunt cuncta**: these words illustrate what was said, in the introduction to this fable, about popular stories. According to Cicero, *Paradoxa* 1. 8, when the philosopher Bias was fleeing from his fatherland, which had been captured by the enemy, and was advised to save some of his property, he replied: *Omnia mecum porto mea;* according to Valerius Maximus 7. 2 *Ext.* 3, his words were: *Bona omnia mea mecum porto.* According to Plutarch, *De Tranq.* 17, and Seneca, *Dial.* 2. 5. 6 (cf. *Ep.* 1. 9. 18), the philosopher was Stilpo, and his words were: *omnia mea mecum sunt.* — **17. nudos**: not to be taken literally, *stripped of their possessions.* — **21. absentis**: *though he had never met him.* — **23. familia**: cf. note on 3. 22. — **24. tabulam portant**: shipwrecked persons are often described as carrying about a tablet or board with a picture of the wreck, to excite the pity and generosity of those from whom they begged food or money. Juvenal 14. 301, *mersa rate naufragus assem | dum rogat et picta se tempestate tuetur.* So also in Persius 1. 89 and 6. 32, while in Martial 12. 57. 12, the sufferer seems to exhibit a piece of the wreckage bound with ribbons. On the practice of dedicating such pictures in temples, see note on Hor. 2. 13.

**5.** Cicero, *De Oratore*, ii. 352, Dicunt enim, cum cenaret Crannone in Thessalia Simonides apud Scopam, fortunatum hominem et nobilem, cecinissetque id carmen quod in eum scripsisset, in quo multa ornandi causa poetarum more in Castorem scripta et Pollucem fuissent, nimis illum sordide Simonidi dixisse se dimidium eius ei, quod pactus esset, pro illo carmine daturum; reliquum a suis Tyndaridis, quos aeque laudasset, peteret, si ei videretur. Paulo post esse ferunt nuntiatum Simonidi, ut prodiret; iuvenes stare ad ianuam duo quosdam, qui eum magno opere evocarent; surrexisse illum, prodisse, vidisse neminem; hoc interim spatio conclave illud, ubi epularetur Scopas, concidisse; ea ruina ipsum cum cognatis oppressum interisse. This same story is told by Quintilian xi. 2. 11,

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Valerius Maximus 1. 8. *ext.* 7, and by Aristides, *Orat.* iv. p. 584. It was the source of La Fontaine 1. 14, *Simonide préservé par les dieux.*

2. **superius**: in the preceding fable. — 5. **pyctae**: *πύκτης, a boxer.* 6. **secretum petit**: there are many references in ancient writers to the necessity of quiet and privacy for literary work, *e. g.* Quintilian x. 3. 22, *Denique ut semel quod est potentissimum dicam, secretum . . . atque liberum arbitris locum et quam altissimum silentium scribentibus maxime convenire nemo dubitaverit;* cf. § 27, for the best form of privacy: *est tamen lucubratio* (night work), *quotiens ad eam integri ac refecti venimus, optimum secreti genus.* — 8. **poetae more**: the regular practice of poets who wrote *ἐπινίκια* was to insert some legend containing, if possible, an account of similar victories won by gods or heroes. — 9. **gemina Ledae pignera**: *Castor and Pollux,* the latter famous as a boxer, cf. Hor. 1. 12. 26, *superare pugnis nobilem,* and therefore introduced here with especial appropriateness. — 10. **auctoritatem**, etc.: *adding the weight of their like deeds of fame.* — 11. **tertiam partem**: note that Cicero says: *the half.* — 13. **duae**: sc. *partes.* — 18. **gratiam corrumperet**: *forfeit his friendship,* cf. Ovid, *Ibis,* 40, where *gratia rupta* is used with the same meaning. — 19. **recubuit**: the ancients reclined on couches at their meals. — 24. **humanam supra formam**: the ancients always represented gods and heroes as being taller than ordinary men; **servulo** is perhaps used to make the contrast more prominent. — 28. **triclinio**: the Latin name for dining-room, from the three couches which were the conspicuous furniture of the room.

6. This fable is an old Greek tale explaining the origin of a proverb, *εὖ μὲν, ἀλλ' οὐδὲν πρὸς τὴν Παρμένοντος ὗν.* Cf. Plutarch, *Sympos.* v. 1 (*Goodwin's translation*), "It is reported, that Parmeno, being very famous for imitating the grunting of a pig, some endeavored to rival and outdo him. And when the hearers, being prejudiced, cried out, 'Very well indeed, but nothing comparable to Parmeno's sow,' one took a pig under his arm and came upon the stage. And when, though they heard the very pig, they still continued, 'This is nothing comparable to Parmeno's sow,' he threw his pig amongst them, to show that they judged according to opinion and not truth." As another version of the story makes Parmeno an artist who painted a famous picture of a pig, we are evidently dealing with such a popular tale as formed the basis of 4.

1. **pravo favore**: *prepossession, prejudice.* — **labi . . . dum stant**: a curious mixture of metaphor, so apparent, however, that it must have been intentional. — 2. **pro iudicio**, etc: *while they are contending for their false opinion.* — 3. **rebus manifestis**: *the disclosure of the truth.* — 4. **ludos**: here means an entertainment given by a private citizen. — 8. **scurra**: *a wag, jester.* — **urbano sale**: *polished wit;* the ancients often distinguish between the refinement of the city and that of the country, always to the disadvantage of the latter; cf. Quintilian vi. 3, 17, *qua (urbanitate) quidem significari video sermonem praeferentem in verbis et sono et usu proprium quendam gustum urbis et sumptam ex conversatione doctorum tacitam eruditionem, denique cui contraria sit rusticitas.* — 12. **loca**: the seats in the theatre. — 18. **pallio**: this word, meaning originally a *Greek* mantle, had now become thoroughly romanized. — 19. **simul**: = *simul ac.* — 26. **derisuri non spec-**

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**taturi**: A. & G. 293 *b*. — **27. degrunnit**: the de implies that he puts forth his best efforts. — **31. latens**: *unnoticed*. — **32. quem**: the antecedent is not *aurem*, cf. A. & G. 199. *b*. — **37. aperto pignore**: *showing the proof*.

**7.** This story of a conceited virtuoso is doubtless based upon an actual occurrence at Rome. A pipe-player named Prince, on first appearing in the theatre after recovery from a broken leg, hears the chorus sing, Hail to the Prince, and imagines that the greeting, really intended for the emperor, is meant for him. The pipe-players, from very early times, seem to have formed a guild at Rome, and as early as 311 B. C., on account of a slight encroachment by the censors on their privileges, they quit work and went to Tibur, leaving the city with no musicians to assist at the public sacrifices. After being brought back to Rome by trickery, they were granted especial privileges by the state, and from that time on must have regarded themselves as persons of considerable importance. Cf. Livy ix. 30, 5 fg.

**1. aura**: *popularity*, more commonly, *aura popularis* or *aura favoris*. — **4. notior paullo**: *rather famous*. — **5. Bathyllo**: a celebrated pantomime, the freedman and favorite of Maecenas, see Smith, *Dict. of Biog.* s. v. — **7. pegma**: see Smith, *D. A.* s. v. — **8–9. sinistram tibiam . . . duas dextras**: a pun on the double meaning of *tibia*, *shin-bone* and *pipe*, one variety of the latter, consisting of two straight pipes of equal length, being called *duae dextrae*. — **17. ingredi**: *to go about, take the air*. — **23. aulaeo misso**: the curtain in the Roman theatre was not raised as in the modern theatre, but was lowered into an opening at the front of the stage. — **24. more translaticio**: *in the stock fashion*. The subjects of the pantomimes (*ballets*) were largely taken from Mythology, and the introductory words of the gods and heroes which preceded the dancing were probably set phrases, much the same for all pieces. Cf. Dickens, *Nicholas Nickleby*, chap. 24. — **25. ignotum modo reducto**: the *canticum* had been produced while Princeps was confined at home, and therefore was unknown to him. — **27. laetare**, etc., probably the opening words of a song written to celebrate the recovery of the emperor from some illness. Suetonius, *Cal.* 6, says that, when a false report of the recovery of Germanicus was spread abroad, the streets were filled with people singing, *Salva Roma, salva patria, salvus est Germanicus*. — **32. pulpito**: *the stage*. — **35. cuneis**: lit. the wedge-shaped sections of seats in the theatre, the first fourteen rows of which were reserved for the equites. The word is here used to denote the common people who sat in the *cunei*, but behind the equites. — **38. divinae domus**: *the imperial house*, *divinus* being often used in this sense. — **39. capite**: abl. of manner, = *praeceps*.

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## SENECA.

(About 4 B. C. — 65 A. D.)

* { Mackail, pp. 171–175.
{ Cruttwell, pp. 374–385.

Metrical translation of all the Tragedies in the publications of the Spenser Society, Nos. 43–44, a reprint (fac-simile) of the edition of 1581.

**1.** According to the version of the story followed by Seneca, after the fall of Troy, and while the Greeks were prevented by unfavorable winds from setting sail, Achilles appearing, in a dream, to Talthybius demands that Polyxena, daughter of Priam, be sacrificed upon his tomb. Agamemnon opposes the sacrifice; Pyrrhus, son of Achilles, insists upon its performance. Calchas, called upon to settle the dispute, decides that not only must Polyxena be sacrificed, but that Astyanax, son of Hector, must be hurled down from the battlements. This decision leads the chorus of Trojan women to reflect on the nature of death, their conclusion being that it is the end of all things. Cf. vs. 27, *post mortem nihil est ipsaque mors nihil.*

Metre: Lesser Asclepiadean (see p. 2, § 10).

**2. conditis**: *buried, laid to rest.* — **3. oculis imposuit manum**: it was customary, both in Greece and at Rome, for the nearest relative present to close the eyes of the dying. For the Roman custom, cf. Pliny, *H. N.* 11. 150, *morientibus illos (oculos) operire rursusque in rogo patefacere Quiritium magno ritu sacrum est.* — **6. animam tradere funeri**: it was the ancient belief that, unless the prescribed funeral rites were performed, the soul of the deceased could not be admitted to Hades. Cf. Verg. *Aen.* 6. 325 f.

> Haec omnis, quam cernis, inops inhumataque turba est;
> portitor ille Charon; hi, quos vehit unda, sepulti.
> Nec ripas datur horrendas et rauca fluenta
> transportare prius, quam sedibus ossa quierunt.
> Centum errant annos volitantque haec litora circum;
> tum demum admissi stagna exoptata revisunt.

— **8. toti**: *body and soul.* — **9. nostri**: the more common form of the part. genitive is *nostrum*, cf. A. & G. 99. *b* and *c.* — **11. fax**: the torch used to light the funeral pyre. — **14. bis veniens et fugiens**: a reference to the tides. — **15. Pegaseo**: = *veloci*, cf. Catullus 55. 24, *non si Pegaseo ferar volatu.* — **16. bis sena sidera**: the signs of the zodiac, a poetic expression meaning years. — **18. astrorum dominus**: the sun, cf. Sen. *Thyestes*, 835 f. *non aeternae | facis exortu dux astrorum | saecula ducens dabit aestatis | brumaeque notas.* — **19. Hecate**: the moon, cf. Sen. *Phaedra*, 409 f. *O magna silvas inter et lucos dea | clarumque caeli sidus et noctis decus, | cuius relucet mundus alterna vice, | Hecate triformis.* — **20. hoc**: sc. *turbine, cursu, modo;* antecedent of *quo* in vss. 16–18. — **21. iuratos**

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**superis lacus**: the river Styx, oaths sworn by which the gods themselves must observe. — 27. This view of death is diametrically opposed to several utterances of Seneca in his philosophical writings, cf. *Ep.* 36. 10, *mors, quam pertimescimus ac recusamus, intermittit vitam, non eripit: veniet iterum qui nos in lucem reponat dies. Ep.* 102, 2, *iuvabat de aeternitate animarum quaerere, immo mehercules credere.* — 28. **meta novissima**: *the last goal*, a figure drawn from the race-course. — 31. **individua**: *indivisible*: the sense in which this is true is explained in the two clauses which follow. — 32. **Taenara**: usually *Taenarus* or *Taenarum*. — **aspero domino**: *Dis* or *Pluto*. — 37–38. for the sentiment cf. Eurip. *Troades*, 636, τὸ μὴ γενέσθαι τῷ θανεῖν ἴσον λέγω.

2. The chorus invokes the blessing of the gods on the marriage of Jason and Creusa (vss. 1–19), praises the beauty of wife and husband (vss. 20–51), and invites the youths to begin the epithalamium or wedding song (vss. 52–60). On the whole the wedding details here mentioned are more in accordance with Roman usage than with Greek, although there is very little material on which to base a decisive opinion. Cf. Smith, *D. A.*, vol. 2. pp. 136 and 142 f.

Metre: vss. 1–19 and 38–54, Lesser Asclepiadean (see p. 2, § 10).
vss. 20–37, second Glyconic (see p. 2, § 11).
vss. 55–60, Dactylic Hexameter.

3. **rite faventibus**: *observing a reverent silence.* At sacrifices and other religious observances it was customary to bid the spectators *favere linguis*, to refrain from words of ill omen, a virtual order to be silent. — 4. **sceptriferis Tonantibus**: Jupiter and Juno. — 6. **Lucinam**: the goddess of child-birth, often called *Juno Lucina*. — **femina**: *a heifer*. — 8. **quae cohibet**, etc.: the goddess Pax or Concordia. She is regularly represented with the horn of plenty, as in vs. 10. — 11. **mitior**: sc. *ut sit*. — 12. **tu**: Hymenaeus, god of marriage, cf. Smith, *Dict. of Biog.* He is represented holding a torch, and so *noctem discutiens*, vs. 13. — **facibus**: by metonymy for marriage, *nuptiis*; so frequently in poetry. — 15. **roseo**: in Catullus the garland is of marjoram, cf. 61. 6, *Cinge tempora floribus | suave olentis amaraci*. — 16. **tu**: Venus, or more accurately Vesper, the evening star, identified with Venus. At nightfall the bride was escorted to her new home, and hence the connection of this star with marriage, cf. Catullus 62. 1.

> Vesper adest: iuvenes, consurgite: vesper Olympo
> expectata diu vix tandem lumina tollit.
> Surgere iam tempus, iam pinguis linquere mensas:
> iam veniet virgo, iam dicetur hymenaeus.

Cf. Sappho 93 (Hiller). — **gemini praevia temporis**: *herald of light and darkness*, i. e., as morning and as evening star alternately, cf. Sen. *Phaedra*, 749, *talis est, primas referens tenebras, | nuntius noctis, modo lotus undis | Hesperus, pulsis iterum tenebris Lucifer idem*. — 22. **Cecropias**: *Athenian*. — 24. **muris quod caret oppidum**: Sparta, which was not regularly fortified with wall and moat until 195 B. C. Even after this period there were long intervals during which it was without walls. — 25. **Aonius latex**: *the Boeotian spring*, probably Aganippe, though there were other famous springs in the country. A poetical expression meaning *all Boeotia*. — 26. **Alpheos**, etc.: *Elis*. — 29. **proles fulminis**: Bacchus. Cf. the

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story of his mother Semele in any book on mythology. — 31. **qui tripodas movet**: Apollo. — 34. **Pollux caestibus aptior**: cf. note on Phaedrus, 5. 9. — 38. **choro**: the group of maidens waiting to escort her to her new home. — 42. **solidum orbem circuitis cornibus alligat**: description of the full moon — 45. **nitidum iubar**: the sun. — 47. **Phasidis**: the name of the chief river of Colchis, used by metonymy for the country itself. — 50. **Aeoliam virginem**: Creusa, who was descended from Aeolus, according to one account. — 52. **concesso iurgio**: while escorting the newly married pair to their home, the attendants were allowed considerable freedom in jest and song. The verses sung on such occasions were known as *versus fescennini*, and were filled with coarse jests and indecencies. At times, as is seen from vs. 53, the company divided itself into two groups, and each in turn sang a stanza. — 55. the reference is to Hymenaeus, cf. note on vs. 12. — 56. **multifidam pinum**: the torch, split at the end to make it burn more freely. — 58. the verse is spondaic. — 59–60. **tacitis eat illa**, etc.: a side-thrust at Medea, who fled from home (*fugitiva*) with Jason. *May she go to her husband's house in silence and darkness.*

3. Medea has just ordered the nurse to prepare the fatal gifts which are to be sent to Jason's new wife. The chorus breaks in with a song describing the terrible anger of woman when divorced and wronged. There follows a prayer for the preservation of Jason, who has incurred the anger of the gods, and particularly of the sea, by sailing safely on the Argonautic expedition. The chorus recounts at length the fate of those who took part in the expedition, and ends with a second prayer that the gods may regard the sea as having been sufficiently avenged and may spare Jason, who sailed to Colchis only because he was ordered to do so.

Metre: Sapphic (p. 3, § 19). There are seven stanzas, each composed of four verses, followed by seven stanzas, each composed of eight Lesser Sapphics and an Adonic.

3. **viduata taedis**: *robbed of her wedded rights; taedis* is used here like *facibus* in 2. 12. — 4. **nebulosus Auster**: the south wind, cf. Gellius 2. 22. 14, *Is Latine "auster," Graece "νότος" nominatur, quoniam est nebulosus atque umectus; vortis enim Graece umor nominatur.* — 9. **profundum**: *the sea.* — 18. **subegit**: Jason by crossing the sea conquered it. — 19. **furit vinci regna secunda**: *Neptune rages to have his kingdom, inferior only to Jove's, conquered.* — **secunda**: cf. Sen. *Herc. Fur.* 599, *et tu, secundo maria qui sceptro regis.* — 21–24. the story of Phaethon, cf. any book on mythology. — 22. **metae**: literally, *goal*, but here equivalent to *course, route.* — 25. **constitit nulli via nota magno**: *following the beaten path has cost no one dear: constare magno* is a mercantile expression, *magno* the abl. of price. — 28. **sacro . . . sancta**: an instance of tmesis, cf. A. & G. 385. — 29. This and the following verses are a free adaptation of the thought in Eurip. *Medea* 1–6.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον.

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— **32. scopulos vagantes**: the Symplegades. — **34. religavit ora**: *moored from the shore; ora* is ablative, cf. Verg. *Aen.* 7. 106, *religavit ab aggere classem.* — **39. domitor profundi**: Tiphys was helmsman of the Argo. During the expedition he died of the plague, and Ancaeus, vs. 65, succeeded to his duties. — **44. Aulis amissi memor regis**: Tiphys was by birth a Boeotian, and Seneca here represents that Boeotia's seaport, Aulis, delayed the departure of the Greeks on the Trojan expedition as a mark of respect to his memory. — **46. vocali genitus Camena**: Orpheus was the son of the Muse Calliope. — **52. Thracios sparsus**, etc.: according to the tradition, Orpheus was torn in pieces by the Thracian women, his head was thrown into the Hebrus and borne down to the sea. — **54. notam**: because of his former visit in search of Eurydice. — **56. Aquilone natos**: Calais and Zetes, who according to tradition were slain by Hercules, for whose anger several reasons are assigned; (1) the young men had opposed the project of returning to seek for Hercules when he had been left behind by the Argo; (2) they had beaten him in an athletic contest; (3) they had disputed with him about the distribution of spoils. — **57. patre Neptuno genitum**: Periclymenus, who was, however, the son of Neleus, and so grandson of Neptune. — **58. innumeras**: if this word is retained in the text, both the second and third feet of the verse are dactylic. — **60. Ditis patefacta regna**: Hercules had visited Hades to bring up Cerberus. — **63. tabe gemini cruoris**: *the poison of the centaur's blood; gemini* because of the nature of the centaur, half horse and half man. — **65. Ancaeum**: cf. on vs. 39. — **66. saetiger**: *boar.* — **67. morerisque dextra matris iratae**: cf. the story of Meleager in any book of mythology. Meleager is said to die by the hand of his mother because she throws into the fire the brand on which his life depends. — **70. puer inrepertus**: Hylas, who went to the spring for water and was drowned by the nymphs. It was while searching for Hylas that Hercules was left behind by the Argonauts; cf. note on vs. 56. — **73. fonte timendo**: *when even a spring must be dreaded.* — **75. serpens**: Seneca alone attributes the death of Idmon to a snake-bite. The general opinion seems to have been that he was killed by a boar. Mopsus, vs. 77, is supposed to have died of a snake-bite. — **79. igne fallaci**: Nauplius, angry because his son Palamedes had been put to death by the Greeks before Troy, set false beacons on the rocky coast, so that the returning Greeks might be wrecked, but on learning that Ulysses had escaped, he flung himself into the sea and was drowned. — **80-81. cadet . . . pendet**: the future, because at the time when the action of the play is supposed to take place, these events had not occurred. At the beginning of verse 81 some words are lost. Leo supplies *occidet proles.* — **82. fulmine et ponto moriens Oileus**: cf. Verg. *Aen.* 1. 39, f.,

> Pallasne exurere classem
> Argivom atque ipsos potuit submergere ponto,
> unius ob noxam et furias Aiacis Oilei?
> Ipsa, Iovis rapidum iaculata e nubibus ignem,
> disiecitque rates evertitque aequora ventis;
> illum, exspirantem transfixo pectore flammas,
> turbine corripuit, scopuloque infixit acuto.

— **84. Pheraei uxor**: Alcestis. — **88. ustus accenso Pelias aeno**: a reference to the story told in the third selection from Ovid in this book. — **91. iusso**: Jason was ordered by Pelias to go in search of the golden fleece.

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## MARTIAL.

(Birth, 38–41 A. D. Death, 102–104 A. D.)

* { Mackail, pp. 192–195.
{ Cruttwell, pp. 429–433.

* Pliny, Ep. 3. 21,

Audio Valerium Martialem decessisse et moleste fero. Erat homo ingeniosus acutus acer, et qui plurimum in scribendo et salis haberet et fellis nec candoris minus. . . . At non erunt aeterna quae scripsit: non erunt fortasse, ille tamen scripsit tamquam essent futura.

There are good metrical translations of most of the epigrams. The translations of Hay and Fletcher are particularly good. On one attempt at a metrical translation Burns wrote the following epigram: —

O thou whom Poetry abhors,
Whom Prose had turnèd out of doors,
Heard'st thou yon groan? — proceed no further,
'T was laurel'd Martial calling murther.

**1.** Martial explains why Gemellus, the fortune-hunter, is infatuated with the rich Maronilla. The names are, of course, fictitious.

Metre: Choliambic. G. 764.

Scheme: ⏑ : ⏓ ∪ | ⏑ ⏑ | ⏓ ∪ | ⏑ ∪ | ⏓ | ⏓ ⏑.

Metrical translations by Fletcher, Hay, and others.

3. **foedius**: *more disgusting.* — 4. **tussit**: the point of the satire is, in this metre, often expressed by a dissyllabic word at the end of the poem.

**2.** Selius, who has passed the day in trying to secure an invitation to dinner, is, to his great sorrow, forced to dine at home. The name is fictitious; the character a common one at Rome.

Metre: Choliambic.

Metrical translation by Hay.

2. **porticum**: the porticos were the regular promenades of the Romans, and therefore the most favorable places for meeting friends who would invite one to dinner. — 6. **fata**: poetic for *mortem.* — 8. **sarcinae**: a disparaging designation of his property, *traps.* Juvenal 6. 146, parodies the formula for divorcing one's wife, *tuas res tibi habeto,* by making the husband say, *collige sarcinulas.* — 9. **colonus**: *tenant.* — **decoxit**: *squandered,* cf. *rustici decoctores,* Cic. *Cat.* 2. 5.

**3.** The Roman country-seat was often more ornamental than useful, being provided only with shade-trees and flower-beds. Bassus, the owner of such a villa, is here held up to the ridicule of Faustinus, whose *bona fide* farm Martial describes at length in 3. 58. Bassus and Faustinus are real names.

Metre: Choliambic.

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1. **Capena**. the gate of the *via Appia*. Above it ran a branch of the *aqua Marcia*, through which the water was constantly dripping, cf. Juvenal 3. 11, *madidam Capenam*, etc. — 2. *Where the Almo washes the Phrygian knife of the mother of the gods.* At the junction of the Almo and the Tiber the priests used, at the festival of Cybele, to wash the sacred implements and the statue of the goddess. Cf. Ovid, *Fasti*, 4. 337, *Est locus, in Tiberim quo lubricus influit Almo | et nomen magno perdit in amne minor. | Illic purpurea canus cum veste sacerdos | Almonis dominam sacraque lavit aquis.* — 3. **Horatiorum . . . campus**: the plain in which the bodies of the Horatii and the Curiatii were buried after their famous contest, cf. Liv. 1. 25. 13, *sepulcra extant quo quisque loco cecidit, duo Romana uno loco propius Albam, tria Albana Romam versus, sed distantia locis, ut et pugnatum est.* — 4. **pusilli Herculis**: refers probably to the youthful Hercules who is represented on at least one tombstone equipped with the club and lion-skin. Later a second temple of Hercules was erected near the older one, and the hero was represented in the form of Domitian. Cf. Martial 9. 64. — 6. **beati**: *rich.* — 7. **frutice**: *head.* — 8. **utrumque porrum**: = *porrum sectile* and *porrum capitatum*, two varieties of leek. — 9. **pigro ventri non inutiles**: as the Roman regularly overloaded his stomach at dinner, some stimulant to digestion was very necessary; cf. Smith, *D. A.* 1. 396, *gustatio*. — 10. **coronam**: *hoop*. — 12. **nondum victa faba**: cf. Varro, *r. r.* 2. 4. 17, *lactantes (porci) dicuntur nefrendes ab eo quod nondum fabam frendere possunt.* — 13. **nec feriatus**: *he had no easy time.* — **carruca**: cf. *raeda*, vs. 5.

4. Martial lived very near a schoolhouse, and in another epigram, 9. 68, we find him complaining that his morning nap was disturbed by the harsh voice of the teacher and the sound of his birch. The present epigram is an appeal to the teacher to give his pupils a vacation, at least during the dog-days.

Metre: Choliambic.

Metrical translation by Hay.

2. **capillati**: Roman boys wore the hair long. — 3. **delicatae**: the adjective belongs rather with *chorus* than with *mensa*, which means the teacher's desk. Paley makes the school a boarding school, *delicatae* referring to the dainty table set for the *parlor-boarders*. — 4. **calculator, notarius velox**: the teachers of mathematics, and shorthand writing. — 5. **coronetur**: the group of auditors around a speaker was called *corona*, and so the verb means, *to be surrounded*. — 6. **albae luces**: *the cloudless days*. — **leone flammeo**: the reference is to the hot season of the year when the sun appeared in the zodiacal sign Leo, cf. Smith, *D. A.* vol. 1. 222. — 8. **Scythae pellis**: an attempt to give the etymology of the word *scutica*, *cat o' nine tails*, a favorite implement of the teacher. — 9. **vapulavit**: Martial is the sole authority for the statement that Marsyas was flogged before being flayed.

5. The oriental custom of greeting by kissing was probably introduced at Rome in the time of Augustus. It was confined, at first, to the court circle, but later became general and indiscriminate, for Martial, 12. 59, complains of the offensive kisses of the weaver, the laundryman, the cobbler, and others. Even if this account is somewhat exaggerated, there can be little doubt that the custom was becoming distasteful to many.

Metre: Choliambic.

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4–5. a list of unwholesome eruptions on the face and lips. — 6. **pingui cerato**: *lip-salve*, made of wax. — 9. **nuptiale**: equivalent to the dative *uxori*. — 10. **asseret**: *frees*. The technical legal expression for freeing a slave, *aliquem manu adserere liberali causa*, was eventually shortened to *adserere* alone, and under the empire the verb is used in the sense, *to free*, with apparently no trace of its former technical meaning. — 11. **lectica**: *a litter*, cf. Smith, *D. A.* s. v. — 12. **sella**: *a sedan chair*. — **saepius clusa**: refers to the closing of the curtains after they had been pulled open by importunate friends who recognized the attendants and insisted upon a greeting. — 15. **senive fasces**: *the praetor*, who was accompanied by six lictors bearing the fasces. — 18. **curuli**: sc. *sella*, the curule chair was used as a judgment seat. — 24. **facias amicum**, etc.: the real friend did not need to make this public display of affection; the *basiatores* were all sycophants.

6. Martial complains of the reserve of his nearest neighbor.
Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).
Metrical translations by Swift and Hay.

2. **Novius**: perhaps the famous chess-player mentioned by Martial, 7. 72. 7. — 7. **Syenen**: a military post on the extreme southern boundary of the Roman Empire. — 12. **inquilinus**: *fellow-lodger*, cf. Festus p. 107, *is qui eundem colit focum*.

7. About 89 A. D. the emperor Domitian issued an edict, insisting upon the rigid enforcement of the *lex Roscia*, which reserved for the *equites* the first fourteen rows of seats in the theatre immediately behind the orchestra. As the law had been for some time practically a dead letter, its enforcement resulted in many amusing scenes in the theatres.
Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

1. **domini deique nostri**: not satirical; Domitian had ordained that he should be always thus addressed, cf. Suet. *Dom.* 13. — 3. **puros**: *free*, from unauthorized persons. — 4. **Phasis**: a fictitious name, typical, however, of the class of people who were affected by the new regulation, *viz.* upstart Greeks. — 10. **supinus**: *lolling back*. — 12. **Leitus**: one of the ushers or police of the theatre.

8. Martial took particular delight in making fun of bald-heads, a remarkable fact when it is remembered that Domitian himself was bald, and so sensitive on the subject that he regarded as a personal insult any allusion to baldness, whether serious or in jest; cf. Suet. *Dom.* 18.
Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).
Metrical translation by Fletcher.

8–9. In December 88 A. D., at the festival of the *Septimontium* (cf. Smith, *D. A.* 2. 578), Domitian distributed baskets of bread to the senators and equites, cf. Suet. *Dom.* 4. — 11. **Geryon**: the Spanish giant with three bodies slain by Hercules, who carried off his famous oxen, cf. Vergil, *Aen.* 8. 202, *Tergemini nece Geryonae spoliisque superbus, | Alcides aderat, taurosque hac victor agebat | ingentis.* — 12. **porticum Philippi**: this portico surrounded the temple of Hercules, and Martial implies that Labienus, if seen there, may be mistaken for the triple Geryon.

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**9.** Lupus, a friend of Martial, asks the advice of the poet in choosing a profession for his son. Martial advises against literary pursuits.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

Metrical translations by Tom Brown and Hay.

**4. devites**: the subjunctive does not depend on *moneo*, cf. A. & G. p. 164, *parataxis*. — **5. Maronis**: Vergil. — **6. Tutilius**: a well known author and rhetorician of the time. — **7.** Martial knew, from experience, how little money could be made by writing poetry. — **8. si** is omitted because the form of the sentence shows that it is conditional. — **9. citharoedus aut choraules**: in apposition with the subject of *discat*. The profession of music was proverbially lucrative in ancient times. — **11. praeconem, architectum**: the two most lucrative employments in ancient Rome. In Martial 6. 8, two auctioneers, four tribunes, seven lawyers, and ten poets are suitors for the hand of a girl. The father, without a moment's hesitation, gives her to one of the auctioneers.

**10.** This epigram, recounting the things necessary to make life happy, is addressed to Julius Martialis, for more than thirty-four years the dearest friend of the poet. In spite of the similarity of names, they were not relatives. Julius was rich, the owner of a beautiful estate, containing a choice library, on the Janiculum. He seems, however, to have been a typical business man who never permitted himself a moment's rest, for Martial, who constantly urges him to enjoy life, says that, although sixty years old, he has lived only a few days. Cf. Mart. 1. 15. 3. The doctrine of the poem is Epicurean.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

Metrical translations are numerous: Fletcher, Hay, Henry Howard, Sir Richard Fanshawe, and others.

**3. res**: *property*. — **5. lis nunquam**: in 2. 90. 10, Martial expresses the same dislike of lawsuits, *sit sine lite dies*. — **toga rara**: the use of the toga seems to have been as irksome to the Romans as that of the dress-suit is to the ordinary man of to-day. Clients making their morning call, and citizens transacting business in the forum, were compelled to appear in the toga. The garb at home was the tunic, cf. 10. 51. 6, *o tunicata quies!* — **7. prudens simplicitas**: *judicious frankness*. — **8. sine arte mensa**: the extravagance of Roman dinners was proverbial. — **9. nox non ebria**: Martial is not preaching total abstinence. — **10. torus**: by metonymy for *uxor*. — **12–13.** contentment. — **summum diem** = *mortem*.

**11.** Martial's tribute to the memory of Paris, a celebrated pantomime, murdered by order of Domitian on account of an intrigue with Domitia, the emperor's wife.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

Metrical translation by Fletcher.

**1. Flaminiam**: sc. *viam*. The roads leading from the city were for many miles lined, on both sides, with tombs and monuments, burials within the city being forbidden by the law of the twelve tables. — **3.** Note in this and the three following verses the arrangement by pairs, *deliciae salesque; ars et gratia; lusus et voluptas;* etc., a favorite rhetorical figure. — **Nili**: the Alexandrians were

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famed for their wit, cf. Mart. 4. 42. 4, *nequitias tellus scit dare nulla magis.* — 6. Veneres Cupidineaque: a reminiscence of Catullus 3. 1.

**12.** Martial complains that the so-called farm presented to him by Lupus [illegible] haps the man mentioned in 9. 1) is too small to be put to any practi[illegible] use. The poem was probably not intended to be taken too seriously. The general idea was apparently suggested by the following poem of Lucillius, a Greek writer of epigrams in the time of Nero. Cf. Jacobs, *Anthol. Graeca* 3. p. 42.

> Ἄγρὸν Μηνοφάνης ὠνήσατο, καὶ διὰ λιμόν
> ἐκ δρυὸς ἀλλοτρίας αὐτὸν ἀπηγχόνισε.
> Γῆν δ' αὐτῷ τεθνεῶτι βαλεῖν οὐκ ἔσχον ἄνωθεν,
> ἀλλ' ἐτάφη μισθοῦ πρός τινα τῶν δομόρων.
> Εἰ δ' ἔγνω τὸν ἀγρὸν τὸν Μηνοφάνους Ἐπίκουρος
> πάντα γέμειν ἀγρῶν εἶπεν ἂν, οὐκ ἀτόμων.

Metre: Phalaecean or Hendecasyllabic (p. 3, § 14).

Metrical translation in the English Journ. of Education, Jan. 1856.

**2. rus in fenestra**: window gardens were in general use at Rome, as is shown by Pliny, *H. N.* 19. 59. — **4. nemus Dianae**: there were many extensive groves in Italy sacred to Diana; the chief one was at Aricia. The reference here is simply to the lack of woodland, as there is nothing to show that a **nemus Dianae** was an essential or even a common feature of a country-seat. — **7. corona**: the technical meaning as applied to a plot of ground, *raised boundary*, makes no sense. Friedländer and Gilbert suggest that it may mean *a round flower-bed*. — **9. Cosmi**: a celebrated perfumer at Rome. — **folium** refers to some leaf from which perfume was extracted. — **13. culix**: Pliny, *H. N.* 17. 231, says that certain kinds of *culices* were destructive to trees. — **16. ridere**: poetic expression conveying the same idea as *hiare* and *patere*. — **18. sus Calydonius**: the famous boar which wrought havoc in the Calydonian fields until it was finally slain by Meleager. — **19. Prognes**: *swallow*, cf. any book on mythology. — **24. picata**: all vessels which were intended to contain wine were given an inner coating of pitch; wine barrels are still treated in the same way.

**13.** This epitaph, composed by Martial for a little slave-girl, commending her to the protection of his parents, is one of the daintiest poems in any language. There is no adequate metrical translation of it.

Metre: Elegiac Distich or Stanza. See p. 12.

**1. Fronto, Flacilla**: now generally regarded as the parents of Martial. — **2. oscula**: a term of endearment. — **4. canis**: *Cerberus*. — **5. impletura fuit**: A. & G. 308. *d*. — **8. blaeso**: *lisping*. — **9–10.** a charming circumlocution for the regular S · T · T · L, *sit tibi terra levis*, of the ordinary tombstone.

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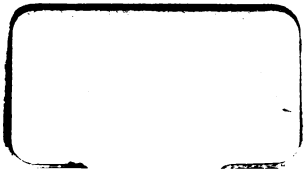

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